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Dedicated, by Permiſſion, to
HIS ROYAL HIGHNESS THE PRINCE OF WALES.

ANNOTATIONS
UPON
KING HENRY VI.
PART II. and III.
AND
TIMON of ATHENS.

BEING THE FIFTY-FOURTH NUMBER OF

BELL's Edition of

SHAKSPERE's WORKS.

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The Twenty-Second Number is KING HENRY IV. Part II. do.
The Twenty-Third Number is TAMING OF THE SHREW, do.
The Twenty-Fourth Number is CYMBELINE, ditto.
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The Thirtieth Number is KING JOHN, ditto.
The Thirty-Firſt Number is KING HENRY VIII. ditto.
The Thirty-Second Number is KING RICHARD II. ditto.
Thirty-Third Number is The WINTER's TALE, ditto.
Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do
The Thirty-Fifth Number is CORIOLANUS, ditto.
The Thirty-Sixth Number is ANTONY and CLEOPATRA, do.

VI.
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ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

KING HENRY VI.

PART II.

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

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ANNOTATIONS

UPON

KING HENRY VI.

PART II.

SECOND PART, &c.] This and the third part were first written under the title of *The Contention of York and Lancaster*, printed in 1600, but since vastly improved by the author. POPE.

It appears from the books of the Stationers' Company, that this play, &c. was entered by Tho. Millington, March 12, 1593. It was altered by *Crowne*, and acted in the year 1681. STEEVENS.

ACT I.

Line 1. *AS by your high*, &c.] Vide *Hall's Chronicle*, fol. 66, year 23, init. POPE.

It is apparent that this play begins where the for-

mer ends, and continues the series of transactions of which it presupposes the First Part already known. This is a sufficient proof that the Second and Third Parts were not written without dependance on the First, though they were printed as containing a complete period of history. JOHNSON.

3. *As procurator to your excellence*, &c.] So, in Holinshed, p. 625. "The marquesse of Suffolk, as procurator to king Henrie, espoused the said ladie in the church of Saint Martins. At the which marriage were present the father and mother of the bride; the French king himself that was uncle to the husband, and the French queen also that was aunt to the wife. There were also the dukes of Orleance, of Calabre, of Alanson, and of Britaine, seaven earles, twelve barons, twenty bishops," &c. STEEVENS.

25. *The mutual conference*——] I am the bolder to address you, having already familiarized you to my imagination. JOHNSON.

28. ——*alder-liefest*——] Is a corruption of the German word *alder-liebste*, beloved above all things.

The word is used by Chaucer; and is put by Marston into the mouth of his Dutch courtezan:

"O mine *alder liefest* love."

Again,

"——pretty sweetheart of mine *alder-liefest* affection."

Again, in Gascoigne:

"——and to mine *alder-lievest* lord I must indite."

STEEVENS.

104. *This peroration with such circumstance?*] This speech

speech crowded with so many instances of aggravation.
JOHNSON.

143. ——*Bickerings.*] To *bicker* is to *shirmish*. In the ancient metrical romance of *Guy E. of Warwick*, bl. l. no date, the heroes consult whether they should *bicker* on the walls, or descend to battle on the plain. Again, in the genuine ballad of *Chevy Chace*,

" Bomen *bickarte* upon the bent,
" With their browd aras cleare."

Again, in Drayton's *Polyolbion*, Song IX.

" From *bickering* with his folk to keep us Britains back."

Again, in the *Spanish Masquerado*, by Greene, 1589:

" ——sundry times *bickered* with our men, and gave them the foyle." Again, in Holinshed, p. 537: " At another *bickering* also it chanced that the Englishmen had the upper hand." Again, p. 572: " At first there was a sharp *bickering* betwixt them, but in the end victorie remained with the Englishmen." *Levi pugna congredior*, is the expression by which Barrett in his *Alvearie*, or *Quadruple Dict.* 1580, explains the verb to *bicker*. STEEVENS.

215. ——*on a* tickle *point*,——] *Ticlke* is very frequently used for *ticklish* by poets contemporary with Shakspere. So Heywood, in his *Epigrams on Proverbs*, 1562:

" Time is *tickell*, we may matche time in this,
" For we be even as *tickell* as time is."

Again, in the *Spanish Tragedy*, 1605:

" Now stands our fortune on a *tickle* point."

Again, in *Soliman and Perseda*, 1599:

" The rest by turning of my *tickle* wheel."

STEEVENS.

234. ——*the prince's heart of Calydon.*] Meleager.

STEEVENS.

316. Whereas *the king and queen do mean to hawk.*] *Whereas* is the same as *where*; and seems to be brought into use only on account of its being a dissyllable. So, in *Marius and Sylla*, 1594:

" But see *whereas* Lucretius is return'd.

" Welcome, brave Roman!"

The word is several times used in this piece, as well as in some others; and always with the same sense.

Again, in the 51st sonnet of Lord *Sterline*, 1604:

" I dream'd the nymph, that o'er my fancy reigns,

" Came to a part *whereas* I paus'd alone."

Again, in the *Tryal of Treasure*, 1567:

" *Whereas* she is resident, I must needs be."

Again, in Daniel's *Tragedy of Cleopatra*, 1599:

" That I should pass *whereas* Octavia stands,

" To view my misery," &c. STEEVENS.

340. Elean. *It is enough*, &c.] This speech stands thus in the old quarto:

" *Elean.* Thanks, good sir John,

" Some two days hence I guess will fit our time;

" Then see that they be here.

" For now the king is riding to St. Alban's,

" And all the dukes and earls along with him.

" When

" When they be gone, then safely may they come,
" And on the backside of mine orchard here
" There cast their spells in silence of the night,
" And so resolve us of the thing we wish :——
" Till when, drink that for my sake, and farewell." STEEVENS.

358. ——*A crafty knave does need no broker*;] This is a proverbial sentence. See Ray's *Collection*. STEEVENS.

365. *Sort how it will,*——] Let the issue be what it will. JOHNSON.

368. ——*in the quill.*] This may mean, with great exactness and observance of form, or with the utmost punctilio of ceremony. The phrase seems to be taken from part of the dress of our ancestors, whose ruffs were *quilled.* While these were worn, it might be the vogue to say, such a thing is in the *quill*, *i. e.* in the reigning mode of taste. TOLLET.

To this observation I may add, that after printing began, the similar phrase of a thing being *in print* was used to express the same circumstance of exactness. " All this," (declares one of the quibbling servants in the *Two Gentlemen of Verona*) " I saw *in print*, for in print I found it." STEEVENS.

Deliver our supplications in quill.] This may be supposed to have been a phrase formerly in use, and the same with the French *en quille*, which is said of a man, when he stands upright upon his feet without stirring from the place. The proper sense of *quille* in the French

French is a nine-pin; and, in some parts of England, nine-pins are still called *cayls*; which word is used in the statute 33 *Hen.* VIII. c. ix. *Quelle* in the old British language also signifies any piece of wood set upright. HAWKINS.

395. *That my* mistress *was?*——] Rather, that my *master* was? TYRWHITT.

452. ——lim'd *a bush for her*;] So, in *Arden of Feversham*, 1592:

"*Lime* your twigs to catch this weary bird."

Again, in the *Tragedy of Mariam*, 1613:

"A crimson *bush* that ever *limes* the soul."

STEEVENS.

461. ——*this late complaint*] That is, The complaint of Peter the armourer's man against his master, for saying that York was the rightful king. JOHNSON.

468. ——*be deny'd*——] The folio reads *denay'd*. I have noted the variation only to observe, that the one word is frequently used for the other among the old writers. STEEVENS.

481. ——*his censure:*——] Through all these plays *censure* is used in an indifferent sense, simply for judgment or opinion. JOHNSON.

506. *I'd set my* ten commandments *in your face.*] So, in *Westward Hoe*, 1607:

"—your harpy has *set his ten commandments* on my back."

Again, in *Selimus Emperor of the Turks*, 1638:

"I

" I would set a tap abroach, and not live in fear of my wife's *ten commandments*."

Again, in *The Play of the Four P's*, 1569:

" Now ten times I beseech him that hie sits,
" Thy wives x *com.* may serche thy five wits."

STEEVENS.

511. *Exit* Eleanor.] The quarto adds, after the exit of Eleanor, the following:

" *King.* Believe me, love, that thou wert much to blame.
" I would not for a thousand pound in gold,
" My noble uncle had been here in place.
" See, where he comes! I am glad he met her not."

STEEVENS.

554. *By these ten bones*, &c.] We have just heard a dutchess threaten *to set her ten commandments* in the face of a queen. The jests in this play turn rather too much on the enumeration of fingers.

This adjuration is, however, very ancient. So, in the mystery of *Candlemas-Day*, 1512:

" But by their *bonys ten*, thei be to you untrue."

It occurs likewise more than once in the morality of *Hyske Scorner*. Again, in *Monfieur Thomas*, 1637:

" By these *ten bones*, sir, by these eyes and tears."

Again, in *The longer thou livest the more Fool thou art*, 1570:

" By these *tenne bones* I will, I have sworne."

STEEVENS.

577. K. Henry. *Then be it so*, &c.] These two lines I have inserted from the old quarto; and, as I think,

think, very necessarily. For, without them, the king has not declared his assent to Gloster's opinion: and the duke of Somerset is made to thank him for the regency before the king has deputed him to it.

THEOBALD.

After the lines inserted by Theobald, the king continues his speech thus:

——over the French;
And to defend our right 'gainst foreign foes,
And so do good unto the realm of France.
Make haste, my lord; 'tis time that you were gone:
The time of truce, I think, is full expir'd.

Som. I humbly thank your royal majesty,
And take my leave, to post with speed to France.

[*Exit Somerset.*

King. Come, uncle Gloster; now let's have our horse,
For we will to St. Albans presently.
Madam, your hawk they say is swift of flight,
And we will try how she will fly to-day.

[*Exeunt omnes.*

STEEVENS.

582. ——a *man*——] The words are not in the undated quarto. The first folio reads—"the spight *of man.*" The second—"the spight of *my* man."

MALONE.

589. *Enter*, &c.] The quarto reads:

Enter Eleanor, Sir John Hum, Roger Bolingbrook a conjurer, and Margery Jourdain a witch.

Eleanor. Here, sir John, take this scroll of paper here,

Wherein

Wherein is writ the questions you shall ask:
And I will stand upon this tower here,
And hear the spirit what it says to you;
And to my questions write the answers down.

[*She goes up to the tower.*

STEEVENS.

604. *Deep night, dark night, the* silent *of the night.*] *Silent*, though an adjective, is used by Shakspere as a substantive. So, in *The Tempest*, the *vast* of night is used for the greatest part of it. The old quarto reads, *the silence of the night*. The variation between the copies is worth notice.

Bolingbroke makes a circle.

Bol. Dark night, dread night, the *silence* of the night,
Wherein the furies mask in hellish troops,
Send up, I charge you, from Cocytus' lake
The spirit Ascalon to come to me;
To pierce the bowels of this central earth,
And hither come in twinkling of an eye!
Ascalon, ascend! ascend!

In a speech already quoted from the quarto, Eleanor says, They have

——— cast their spells in *silence of the night.*

And in the ancient *Interlude of Nature*, bl. l. no date, is the same expression:

"Who taught the nyghtyngall to recorde besyly
"Her strange entunes in *sylence of the nyght?*"

Again, in the *Faithful Shepherdess* of Beaumont and Fletcher:

" Through still *silence of the night*,
" Guided by the glow-worm's light."

STEEVENS.

606. ——ban-dogs *howl*,] The etymology of the word *ban-dogs* is unsettled. They seem, however, to have been designed by poets to signify some terrifick beings whose office it was *to make night hideous*, like those mentioned in the first book and eighth satire of *Horace* :

" ——serpentes, atque videres
" *Infernas* errare *canes*:"

STEEVENS.

616. ——*that I had said and done!*] It was anciently believed that spirits, who were raised by incantations, remain'd above ground, and answer'd questions with reluctance. See both Lucan and Statius. STEEVENS.

625. *Than where castles mounted stand.*] I remember to have read this prophecy in some of our old chronicles, where, I think, it ran thus :

" Safer shall he be on sand,
" Than where castles mounted stand."

At present I do not recollect where. STEEVENS.

628. *False fiend, avoid!*] Instead of this short speech at the dismission of the spirit, the old quarto gives us the following :

" Then down, I say, unto the damned pool
" Where Pluto in his fiery waggon sits,
" Riding amidst the sing'd and parched smoaks,
" The road of *Dytas*, by the river Styx ;
" There howle and burn for ever in those flames :——
" Zounds! we are betray'd!"

Dytas

Dytas is written by mistake for *Ditis*, the genitive case of *Dis*, which is used instead of the nomninative by more than one ancient author.

So, in Thomas Drant's Translation of the fifth Satire of *Horace*, 1567:

" And by that meanes made manye soules lord *Ditis* hall to seeke." STEEVENS.

643. *Lord Buckingham, methinks*, &c.] This repetition of the prophecies, which is altogether unnecessary, after what the spectators had heard in the scene immediately preceding, is not to be found in the first edition of this play. POPE.

658. *These oracles are* hardly *attain'd,*
And hardly understood.] Not only the lameness of the versification, but the imperfection of the sense too, made me suspect this passage to be corrupt. York, seizing the parties and their papers, says, he'll see the devil's writ; and finding the wizard's answers intricate and ambiguous, he makes this general comment upon such sort of intelligence, as I have restored the text:

Those oracles are hardily *attain'd,*
And hardly understood.

i. e. a great risque and hazard is run to obtain them and yet, after these *hardy* steps taken, the informations are so perplexed that they are *hardly* to be understood.

THEOBALD.

ACT II.

Line 1. ——*FOR flying at the brook,*] The falconer's term for hawking at water-fowl. JOHNSON.

3. ——— *the wind was very high;*

And, ten to one, old Joan had not gone out.] I am told by a gentleman, better acquainted with falconry than myself, that the meaning, however expressed, is, that the wind being high, it was ten to one that the old hawk had flown quite away; a trick which hawks often play their masters in windy weather. JOHNSON.

——*old Joan had not gone out*, i. e. the wind was so high it was ten to one that old Joan would not have taken her flight at the game. PERCY.

The ancient books of hawking do not enable me to decide on the merits of such discordant explanations. It may yet be remarked, that the terms belonging to this once popular amusement were in general settled with the utmost precision; and I may at least venture to declare, that a mistress might have been kept at a cheaper rate than a falcon. To compound a medicine to cure one of these birds of worms, it was necessary to destroy no fewer animals than a *lamb*, a *culver*, a *pigeon*, a *buck*, and a *cat*. I have this intelligence from the *Booke of Hawkinge*, &c. bl. l. no date. This

work

work was written by dame Julyana Bernes, prioress of the nunnery of Sopwell, near St. Alban's, (where Shakspere has fixed the present scene), and was first *prynted at Westmestre by Wynken de Worde*, 1496.

STEEVENS.

11. ——*to be aloft,*] Perhaps alluding to the adage:

"High-flying hawks are fit for princes."

See Ray's *Collection.* STEEVENS.

20. *Beat,* &c.] To *bait* or *beat (bathe)* is a term in falconry. JOHNSON.

To *bathe,* and to *beat,* or *bate,* are distinct terms in this diversion. To *bathe* a hawk was to wash his plumage. To *beat,* or *bate,* was to flutter with his wings. To *beat on a crown* is equivalent to an expression which is still used—*to hammer, i. e.* to work in the mind. Shakspere employs it in another play:

"Wilt thou still be *hammering* treachery?"

So, in Lylly's *Maid's Metamorphosis,* 1600:

"With him whose restless thoughts do *beat* on thee."

Again, in Doctor *Dodypoll,* 1600:

"Since my mind *beats on it* mightily."

Again, in *Herod and Antipater,* 1622:

"I feel within my cogitations *beating*."

STEEVENS.

To *beat* or *bate,* expresses that hovering flutter of a hawk, immediately before it pounces its prey.

HENLEY.

48. ——*Come with thy two-hand sword.*

Glo. *True, uncle,*

Are ye advis'd—the east side of the grove.

Cardinal, I am with you.] Thus is the whole speech placed to Gloster, in all the editions: but, surely, with great inadvertency. It is the cardinal who first appoints the east side of the grove: and how finely does it express rancour and impetuosity, for fear Gloster should mistake, to repeat the appointment, and ask his antagonist if he takes him right. THEOBALD.

The *two-handed sword* is mentioned by Holinshed, p. 833: "—And he that touched the tawnie shield should cast a spear on foot with a target on his arme, and after to fight with a *two-hand* sword." STEEVENS.

55. ———*my* fence *shall fail.*] *Fence* is the art of defence. So, in *Much Ado about Nothing*:

"Despight his nice *fence*, and his active practice." STEEVENS.

94. ———*who said*,—Saunder, &c.] The former copies:

———*who said*, Simon, *come*:

Come offer at my shrine, and I will help thee.

Why *Simon?* The chronicles that take notice of Gloster's detecting this pretended miracle, tell us, that the impostor, who asserted himself to be cured of blindness, was called *Saunder Simpcox*—*Simon* was therefore a corruption. THEOBALD.

It would seem better to read *Simpcox*; for which *Sim.* has in all probability been put by contraction in the player's MS. REMARKS.

171.

171. ——*lewdly bent,*] *Lewdly*, in this place, and in some others, does not signify *wantonly*, but *wickedly*. STEEVENS.

183. *Your Lady is forth-coming*——] That is, Your lady is in custody. JOHNSON.

248. *This Edmund, &c.*] In act II. scene 5, of the last play, *York*, to whom this is spoken, is present at the death of Edmund Mortimer in prison; and the reader will recollect him to have been married to Owen Glendower's daughter, in the *First part of King Henry IV.* REMARKS.

313. *Sorrow would solace, and mine age would ease.*] That is, Sorrow would have; sorrow requires solace, and age requires ease. JOHNSON.

322. *God and King Henry govern England's realm:*] The word *realm* at the end of two lines together is displeasing; and when it is considered that much of the scene is written in rhyme, it will not appear improbable that the author wrote, *govern England's helm.* JOHNSON.

So, in a preceding scene of this play:

"And you yourself shall steer the happy *helm.*"

STEEVENS.

335. *This staff of honour* raught——] *Raught* is the ancient preterite of the verb *reach*. STEEVENS.

339. *Lords; let him go.*——] *i. e.* Let him pass out of your thoughts. Duke Humphrey had already left the stage. STEEVENS.

348. ——*worse-bested,*] In a worse plight. JOHNSON.

350. ——*with a* sand-bag *fastened to it :*] As, according to the old laws of duels, knights were to fight with the lance and sword; so those of inferior rank fought with an ebon staff or battoon, to the farther end of which was fixed a bag cramm'd hard with sand. To this custom Hudibras has alluded in these humorous lines:

" Engag'd with money-bags, as bold
" As men with *sand-bags* did of old."

WARBURTON.

Mr. Sympson, in his notes on Ben Jonson, observes, that a passage in St. Chrysostom very clearly proves the great antiquity of this practice. STEEVENS.

354. ——*a cup of charneco.*] This was the name for a sort of sweet wine, as appears from a passage in a pamphlet intitled, *The Discovery of a London Monster, called the Black Dog of Newgate*, printed 1612: " Some drinking the neat wine of Orleance, some the Gascony, some the Bourdeaux. There wanted neither sherry, sack, nor *charneco*, maligo, nor amber-colour'd candy, nor liquorish ipocras, brown beloved bastard, fat aligant, or any quick spirited liquor."

WARBURTON.

In a pamphlet entitled, *Wit's Miserie, or the World's Madness*, printed in 1596, it is said, that " the only medicine for the fleghm is three cups of *charneco* fasting."

In Beaumont and Fletcher's *Wit without Money:*

" Where no old *charneco* is, nor no anchovies."

Again, in Deckar's *Honest Whore*, 1630, 2d Part:

" Imprimis,

" Imprimis, a pottle of Greek wine, a pottle of Peter sameene, a pottle of *charneco*, and a pottle of Ziattica."

Again, in the *Fair Maid of the West*, 1615:

" Aragoosa, or Peter-see-me, canary, or *charneco*." STEEVENS.

383. ——*as Bevis of Southampton fell upon* Ascapart.] I have added this from the old quarto. WARBURTON.

Ascapart,—the giant of the story——a name familiar to our ancestors, is mentioned by Dr. Donne:

" Those *Ascaparts*, men big enough to throw
" Charing-cross for a bar," *&c.* JOHNSON.

The figure of these combatants are still preserved on the gates of Southampton. STEEVENS.

385. ——*this knave's tongue begins to double.*] So, in Holinshed, whose narrative Shakspere has deserted, by making the armourer confess treason.

" ——When he should have come to the field fresh and fasting, his neighbours came to him, and gave him wine and strong drink in such excessive sort, that he was therewith distempered, and reeled as he went; and so was slain without guilt: as for the false servant, he lived not long," *&c.* STEEVENS.

394. *For, by his death, we do perceive his guilt:*] According to the ancient usage of the duel, the vanquished person not only lost his life but his reputation, and his death was always regarded as a certain evidence of his guilt. We have a remarkable instance of this in an account of the *Duellum inter Dominum*

Johannem Hannesly, & Robertum Katlenton, Armigerum, in quo Robertus fuit occisus. From whence, says the historian, " *magna fuit evidentia quod militis causa erat vera, ex quo mors alterius sequebatur.*" A Murimuth, ad ann. 1380, p. 149. BOWLE.

401. *Barren winter, with his wrathful nipping cold:*] Thus, in Sackville's Induction.

"The *wrathful winter* prochinge on a-pace."

REED.

402. ——*as seasons* fleet.] To *fleet* is to change. So, in *Antony and Cleopatra:*

"——now the *fleeting* moon

" No planet is of mine." STEEVENS.

407. *Uneath*——] *i. e.* Scarcely. POPE.

So, in the metrical romance of *Guy Earl of Warwick*, bl. l. no date:

" *Uneathes* we came from him certain,

" That he ne had us all slain."

Eath is the ancient word for *ease* or *easy*. So, in *Spenser's Faery Queene*, B. IV. c. 6:

" More *eath* was new impression to receive."

Uneath is commonly used by the same author for *not easily*. STEEVENS.

411. *With envious looks* still *laughing at thy shame;*] *Still*, which is not in the elder copies, was added in the second folio. MALONE.

430. *Mail'd up in shame.*——] Wrapped up; bundled up in disgrace; alluding to the sheet of penance. JOHNSON.

461. ——*any* scathe,] *Scathe* is harm, or mischief.

chief. Chaucer, Spenser, and all our ancient writers, are frequent in their use of this word.

STEEVENS.

466. *Thy greatest help is quiet,*——] The poet has not endeavoured to raise much compassion for the dutchess, who indeed suffers but what she had deserved. JOHNSON.

481. ——*the world may laugh*——] That is, The world may look again favourably upon me.

JOHNSON.

509. ——*I long to see my prison.*] This impatience of a high spirit is very natural. It is not so dreadful to be imprisoned, as it is desirable in a state of disgrace to be sheltered from the scorn of gazers.

ACT III.

Line 23. *ME seemeth*——] That is, it seemeth to me, a word more grammatical than *methinks*, which has, I know not how, intruded into its place.

JOHNSON.

44. ——*your grace's tale,*] Suffolk uses *highness* and *grace* promiscuously to the queen. *Majesty* was not the settled title till the time of king James the First. JOHNSON.

48. *Yet, by* reputing *of his high descent*] Thus the old

old copy. The modern editors read—*repeating*. *Reputing of his high descent*, is *valuing himself upon it*. The same word occurs in the 5th act :

" And in my conscience do *repute* his grace." &c.

STEEVENS.

87. *Cold news for me*; &c.] These two lines *York* had spoken before in the first act of this play. He is now meditating on his disappointment, and comparing his former hopes with his present loss. STEEVENS.

91. ——*this* gear——] *Gear* was a general word for things or matters. JOHNSON.

So, in the story of *King Darius*, an interlude, 1565 :

" Wyll not yet this *gere* be amended,

" Nor your sinful acts corrected ?" STEEVENS.

98. *Well, Suffolk*, yet——] *Yet* was added in the second folio. MALONE.

133. ——*these faults are* easy,——] *Easy* is slight, inconsiderable, as in other passages of this author.

JOHNSON.

Easy for *easily*. REMARKS.

140. ——*all suspicion*;] The folio reads—*all suspence*.

Perhaps the author wrote—*suspect*. So, in a following scene :

" If my *suspect* be false, forgive me, God !"

STEEVENS.

164. ——*liefest*——] Is *dearest*. JOHNSON.

So, in Spenser's *Faery Queene*, B. II. c. 1.

" ——Madam, my *lief*,

" For

" For God's dear love," &c.

Again, c. ii.

" ——Fly, oh my *liefest* lord." STEEVENS.

210. *And as the butcher takes away the calf,*
And binds the wretch, and beats it when it strays,]

It is common for butchers to tie a rope or halter about the neck of a calf when they take it away from the breeder's farm, and to beat it gently if it attempts to stray from the direct road. The duke of Gloster is borne away like the calf, that is, he is taken away upon his feet; but he is not carried away as a burthen on horseback, or upon men's shoulders, or in their hands. TOLLET.

223. *Free lords,* &c.] By this she means (as may be seen by the sequel) you, who are not bound up to such precise regards of religion as is the king; but are men of the world, and know how to live.

WARBURTON.

245. *'Tis York that hath more reason for his death.*]

York had more reason, because duke Humphrey stood between him and the crown, which he had proposed to himself as the termination of his ambitious views. So act III. sc. v.

" *For Humphrey being dead, as he shall be,*
" *And Henry put apart the next for me.*" STEEVENS.

See Mr. Fenn's Observations on the duke of Suffolk's death, in the collection of the *Paston Letters.* Vol. I. p. 48. HENLEY.

256. *No; let him die, in that he is a fox,*
By nature prov'd an enemy to the flock,

Before

Before his chaps he stain'd with crimson blood;
As Humphrey prov'd by reasons to my liege.] The meaning of the speaker is not hard to be discovered, but his expression is very much perplexed. He means that the Fox may be lawfully killed, as being known to be by nature an enemy to sheep, even before he has actually killed them; so Humphrey may be properly destroyed, as being proved by arguments to be the king's enemy, before he has committed any actual crime.

Some may be tempted to read *treasons* for *reasons*, but the drift of the argument is to shew that there may be *reason* to kill him before any treason was broken out. JOHNSON.

264. ——*for that is good deceit*
Which mates *him first, that first intends deceit.*]
Mates him, means *confounds* him; from *amatir* or *mater, French.* REMARKS.

272. ——*I will be his priest.*] I will be the attendant on his last scene, I will be the last man whom he will see. JOHNSON.

275. ——*and censure well the deed,*] That is, approve the deed, judge the deed good. JOHNSON.

281. *It skills not*——] It is of no importance. JOHNSON.

So, in Sir T. More's *Utopia*, translated by R. Robinson, 1624: "I will describe to you one or other of them, for *it skilleth* not greatly which." MALONE.

354. ——*mad bred flaw.*] *Flaw* is a sudden violent gust of wind. JOHNSON.

365. *to*] Added by some modern editors. MALONE.

——*a wild Morisco,*] A Moor in a military dance, now called Morris, that is, a Moorish dance.

JOHNSON.

In *Albion's Triumph*, a masque, 1631, the seventh entry consists of *mimicks* or *Moriscos*.

Again, in Marston's *What you will*, 1607:

"Your wit skips a *Morisco*."

The *Morris-dance* was the *Tripudium Mauritanicum*, a kind of hornpipe. Junius describes it thus: "—faciem plerumque inficiunt fulgine, et peregrinium vestium cultum assumunt, qui ludicris talibus indulgent, ut Mauri esse videantur, aut e longius remotâ patriâ credantur advolasse, atque insolens recreationis genus advexisse."

In the churchwardens' accompts of the parish of St. Helen's in Abington, Berkshire, from the first year of the reign of Philip and Mary, to the thirty-fourth of Queen Elizabeth, the *Morrice* bells are mentioned. Anno 1560, the third of Elizabeth,—— "For two dossin of *Morres* bells." As these appear to have been purchased by the community, we may suppose this diversion was constantly practised at their public festivals. See the plate of *Morris-dancers* at the end of the first part of *K. Henry IV.* with Mr. Tollet's remarks annexed to it. STEEVENS.

383. *Scene II.*] This scene, and the directions concerning it, stand thus in the quarto edition;

Then the curtaines being drawne, Duke Humphrey is discovered in his bed, and two men lying on his brest, and

smothering him in his bed. And then enter the Duke of Suffolk to them.

Suff. How now, sirs! what, have you dispatch'd him?

One. Aye, my lord; he's dead, I warrant you.

Suff. Then see the cloaths laid smooth about still,
That when the king comes, he may perceive
No other, but that he dide of his own accord.

2. All things is handsome, now my lord.

Suff. Then draw the curtains again, and get you gone,
And you shall have your firm reward anon.

[*Exeunt Murtherers.*

STEEVENS.

409. *I thank thee* &c.] In former editions:

I thank thee Nell, *these words content me much:*

This is king Henry's reply to his wife Margaret. There can be no reason why he should forget his own wife's name, and call her Nell instead of Margaret. As the change of a single letter sets all right. I am willing to suppose it came from his pen thus:

I thank thee. Well, *these words content me much.*

THEOBALD.

424. ——*right now*——] Just now, even now.

JOHNSON.

436. ——*Come, Basilisk,*
And kill the innocent gazer with thy sight:]

So, in *Albion's* England, B. 1. c. 3.

" ——As Æsculap an herdsman did espie
" That

" That did with easy fight enforce a *basilisk* to flye,
" Albeit naturally that beast doth murther with the eye." REED.

457. *Be woe for me,——*] That is, Let not woe be to thee for Gloster, but for me. JOHNSON.

460. *What, art thou, like the adder, waxen deaf?*] This allusion, which has been borrowed by many writers from the Proverbs of Solomon, and *Psalm* lviii. may receive an odd illustration from the following passage in *Gower de Confessione Amantis*, B. I. fol. x.

" A serpent, which that aspidis
" Is cleped, of his kinde hath this,
" That he the stone noblest of all,
" The whiche that men carbuncle call,
" Bereth in his heed above on hight;
" For whiche whan that a man by slight
" (The stone to wynne, and him to dante)
" With his carecte him wold enchante,
" Anone as he perceiveth that,
" *He lyeth downe his one eare all plat*
" *Unto the grounde, and halt it fast:*
" *And eke that other eare als faste*
' *He stoppeth with his taille so sore*
" *That he the wordes, lasse nor more,*
" *Of his enchantment ne hereth:*
" And in his wise himselfe he skiereth,
" So that he hath the wordes wayved,
" And thus his eare is nought deceived."

Shakspere has the same allusion in *Troilus and Cressida*:

" Have ears more *deaf* than adders, to the voice
" Of any true decision." STEEVENS.

467. ——*awkward wind*——] Thus the old copy. The modern editors read *adverse winds*. STEEVENS.

481. *The splitting rocks*, &c.] The sense seems to be this.—The rocks hid themselves in the sands, which sunk to receive them into their bosom.

STEEVENS.

484. *Might in thy palace* perish *Margaret.*] The verb *perish* is here used actively. So, in the *Maid's Tragedy* by Beaumont and Fletcher:

" ——————let not my sins
" *Perish* your noble youth." STEEVENS.

500. *To sit and* watch *me, as Ascanius did,*
When he to madding Dido would unfold
His father's act commenc'd in burning Troy?]

The poet here is unquestionably alluding to Virgil *(Æneid I.)* but he strangely blends fact with fiction. In the first place, it was Cupid in the semblance of Ascanius, who sat in Dido's lap, and was fondled by her. But then it was not Cupid who related to her the process of Troy's destruction; but it was Æneas himself who related this history. Again, how did the supposed Ascanius sit and *watch* her? Cupid was ordered, while Dido mistakenly caressed him, to bewitch and infect her with love. To this circumstance the poet certainly alludes; and, unless he had wrote, as I have restored to the text,

To sit and witch *me*,——————

why should the queen immediately draw this inference,

Am

Am I not witch'd *like her?* THEOBALD.

515. ——————*not Henry*:] The poet commonly uses Henry as a word of three syllables. JOHNSON.

536. *For seeing him I see my life in death.*] Though, by a violent operation, some sense may be extracted from this reading, yet I think it will be better to change it thus:

For seeing him, I see my death *in life.*

That is, Seeing him, I live to see my own destruction. Thus it will aptly correspond with the first line:

Come hither, gracious sovereign, view this body.

K. Henry. *That is to see how deep my grave is made.* JOHNSON.

——*I see my life in death.*] Surely the poet's meaning is obvious as the words now stand——*I see my life destroyed or endangered by his death.* PERCY.

545. *Oft have I seen a timely-parted ghost,*
Of ashy semblance, meager, pale, and bloodless,]

I cannot but stop a moment to observe, that this horrible description is scarcely the work of any pen but Shakspere's. JOHNSON.

This is not the first time that Shakspere has confounded the terms that signify *body* and *soul*, together. So, in the *Midsummer Night's Dream*:

" ——damned *spirits* all
" That in cross ways and floods have *burial.*"

STEEVENS.

617. *Thrice is he* arm'd *that hath his quarrel just*;] Perhaps our author had Marlowe's *Lust's Dominion* in his thoughts:

"Come, Moor, I am *arm'd* with more than complete steel,

"The *justice* of my *quarrel*." MALONE.

647. *The mortal* worm——] Serpents in general were anciently called *worms*. So, in the *Devil's Charter*, 1607, Pope Alexander says, when he takes off the aspicks from the young princes:

"How now, proud *worms?* how tastes yon princes' blood?" STEEVENS.

694. *Would curses kill, as doth the* mandrake's groan,] The fabulous accounts of the plant called a *mandrake*, give it an inferior degree of animal life, and relate, that when it is torn from the ground it groans, and that this groan being certainly fatal to him that is offering such unwelcome violence, the practice of those who gather mandrakes is to tie one end of a string to the plant, and the other to a dog, upon whom the fatal groan discharges its malignity. JOHNSON.

The same allusion occurs in *Aristippus, or the Jovial Philosopher*, by Randolph:

"This is the *mandrake's voice* that *undoes me*."

STEEVENS.

705. ——*Poison be their drink!*] Most of these execrations are used in the very words of Shakspere by Lee, in his *Cæsar Borgia*, a. 4. STEEVENS.

707. ——*of* cypress *trees!*] *Cypress* was employed in the funeral rites of the Romans, and hence is always mentioned as an ill-boding plant. STEEVENS.

708. ——*murdering basilisks!*——*Lizards'* stings!]

It

It has been said of the *basilisk* that it had the power of destroying by a single glance of its eye. A *lizard* has no sting, but is quite inoffensive. STEEVENS.

717. *You bade me ban, and will you bid me leave?*] This inconsistency is very common in real life. Those who are vexed to impatience are angry to see others less disturbed than themselves; but when others begin to rave, they immediately see in them, what they could not find in themselves, the deformity and folly of useless rage. JOHNSON.

728. *That thou might'st think upon these by the seal, Through whom a thousand sighs,* &c.] That by the impression of my kiss for ever remaining on thy hand, thou mightest think on those lips through which a thousand sighs will be breathed for thee. JOHNSON.

764. *Aye me, what is this world? what news are these?*] Instead of this line, the quarto reads:

Oh! what is wordly pomp? all men must die,
And woe am I for Beaufort's heavy end.

STEEVENS.

765. ——*at an hour's poor loss.*] I believe the poet's meaning is, *Wherefore do I grieve that Beaufort has died an hour before his time,* who being an old man, could not have had a long time to live? STEEVENS.

778. Where, *from thy sight,*——] In the preambles of almost all the statutes made during the first twenty years of queen Elizabeth's reign, the word *where* is employed instead of *whereas.* It is so used here. MALONE.

781.

781. ——*turn thy flying soul,*] Perhaps Mr. Pope was indebted to this passage in his *Eloisa to Abelard*, where he makes that votarist of exquisite sensibility say,

"See my lips tremble, and my eye-balls roll,
"Suck my last breath, and catch my *flying soul.*"

STEEVENS.

787. *Away! though parting be a fretful* corrosive,] This word was generally, in our author's time, written, and, I suppose, pronounced *corsive*; and the metre shews that it ought to be so printed here. So, in *The Spanish Tragedy*, 1605:

"His son distrest, a *corsive* to his heart."

Again, in *The Alchymist*, by Ben Jonson, 1610:

"Now do you see that something's to be done
"Beside your beech-coal and your *corsive* waters."

Again, in an *Ode* by the same:

"I send not balms nor *corsives* to your wound."

MALONE.

791. *I'll have an Iris*——] Iris was the messenger of Juno. JOHNSON.

So, in *All's Well that End's Well:*

"———this distemper'd messenger of wet,
"The many-colour'd Iris———." STEEVENS.

799. *Enter king Henry*, &c.] The quarto offers the following stage directions: *Enter King and Salisbury, and then the curtaines be drawne, and the cardinal is discovered in his bed, raving and staring as if he were mad.* STEEVENS.

826. *Hold up thy hand*——] Thus in the spurious play of *K. John*, 1611, Pandulph sees the king dying, and says:

"Then, good my lord, if you forgive them all,
"*Lift up your hand*, in token you forgive."

Again:

"*Lift up thy hand*, that we may witness here,
"Thou diest the servant of our Savour Christ:—
"Now joy betide thy soul!"

This *K. John* was first published in 1591. STEEVENS.

829. *Forbear to judge*, &c.]

"Peccantes culpare cave, nam libimur omnes,
"Aut summus, aut fuimus, vel possumus esse quod hic est." JOHNSON.

831 *Exeunt.*] This is one of the scenes which have been applauded by the criticks, and which will continue to be admired when prejudice shall cease, and bigotry give way to impartial examination. These are beauties that rise out of nature and of truth; the superficial reader cannot miss them, the profound can image nothing beyond them. JOHNSON.

ACT IV.

Line 1. *FIGHT at sea.*] Perhaps Ben Jonson was thinking of this play, when he put the following declaration into the mouth of Morose in the *Silent Woman*:

Woman: "Nay, I would sit out a play that were nothing but *fights at sea*, drum, trumpet, and target."

STEEVENS.

The gaudy, blabbing,—day,] The epithet *blabbing*, applied to the day by a man about to commit murder, is exquisitely beautiful. Guilt is afraid of light, considers darkness as a natural shelter, and makes night the confidante of those actions which cannot be trusted to the *tell-tale day* JOHNSON.

———remorseful *day.*] *Remorseful* is pitiful.

STEEVENS.

3. ——*the jades*
That drag the tragic melancholy night,
Who with their drowsy, slow, and flagging wings
Clip dead men's graves,——] The wings of the jades that drag night, appears an unnatural image, till it is remembered that the chariot of the night is supposed, by Shakspere, to be drawn by dragons.

JOHNSON.

21. *Nor can those lives*——] The old copy reads *the lives of those.* STEEVENS.

29. *Look on my* George,——] In the first edition it is my ring. WARBURTON.

35. ——*by* Water——] So, in queen Margaret's letter to this duke of Suffolk, by Michael Drayton:

"I pray thee, Poole, have care how thou dost pass,
"Never the sea yet half so dangerous was,
"And one foretold, by *water* thou should'st die," &c.

A note

A note on these lines says, "The witch of Eye received answer from her spirit, that the duke of Suffolk should take heed of *water*." See the fourth scene of the first act of this play. STEEVENS.

48. *Jove some time went disguis'd*, &c.] This verse is omitted in all but the first old edition, without which what follows is not sense. The next line also:

Obscure and lowly swain, king Henry's blood,

was falsly put in the Captain's mouth. POPE.

50. ——*lowly swain,*——] The quarto reads *lowsy swain.* STEEVENS.

52. ——*such a jaded groom.*] This epithet seems to me so strange, that I suspect some corruption. The quarto reads either *lady*-groom, or *jady*-groom; it is difficult to say which. MALONE.

60. ——*abortive pride:*] Pride that has had birth too soon, pride issuing before its time. JOHNSON.

70. *Thou dar'st not*, &c.] In the quarto edition the passage stands thus,

Suf. Thou dar'st not for thy own.
Cap. Yes, Pole.
Suf. Pole!
Cap. Ay, Pole, puddle, kennel, sink, and dirt,
I'll stop that yawning mouth of thine.

I think the two intermediate speeches should be inserted in the text, to introduce the captain's repetition of *Poole*, &c. STEEVENS.

71. *Poole? Sir Poole? lord?*] The dissonance of this

this broken line makes it almost certain that we should read with a kind of ludicrous climax:

Poole? Sir Poole? lord Poole?

He then plays upon the name *Poole*, *hennel*, *puddle*.

JOHNSON.

81. ——*to* affy——] To *affy* is to betroth in marriage. So, in Drayton's *Legend of Pierce Gaveston*:

"In bands of wedlock did to me *affy*

"A lady," &c.

Again, in the 17th Song of the *Polyolbion*:

"——the Almaine emperor's bride

"Which after to the earl of Anjou was *affy'd*."

STEEVENS.

108. *Being captain of a* pinnace,] A *pinnace* did not anciently signify, as at present, a man of war's boat, but a ship of small burthen. So, in *Winwood's Memorials*, Vol. III. p. 118. "The king (James I.) naming the great ship, Trade's Increase; and the prince, a *pinnace* of 250 tons (built to wait upon her), Peppercorn."

STEEVENS.

The complement of men on board a pinnace (or *spyner*) was about twenty five. See *Paston Letters*, Vol. I. p. 159.

HENLEY.

109. *Than Bargulus the strong Illyrian pirate.*] Mr. Theobald says, "This wight I have not been able to trace, or discover from what legend our author derived his acquaintance with him." And yet he is to be met with in *Tully's Offices*; and the legend is the famous *Theopompus's History*: "*Bargulus Illyrius latro,*

de quo est apud Theopompum, magnas opes habuit," lib. ii. cap. 11. WARBURTON.

Dr. Farmer observes, that Shakspere might have met with this pirate in two translations. Robert Whytinton, 1533, calls him "Bargulus, a pirate upon the see of Illiry;" and Nicholas Grimald, about twenty-three years afterwards, "Bargulus the Illyrian robber."

Bargulus does not make his appearance in the quarto; but we meet with another hero in his room. The Captain, says *Suffolk*,

Threatens more plagues than mighty *Abradas*,
The great Macedonian pirate.

I know nothing more of this *Abradas*, than that he is mentioned by Greene in his *Penelope's Web*, 1601:

"*Abradas* the great Macedonian pirate thought every one had a letter of mart that bare sayles in the ocean." STEEVENS.

In Cotgrave's *Dictionary*, *Abbras*, is the name of a terrible gyant in the old Romants: whence, "Ce fier *Abbras*:" this kil-cow, skarecrow, bugbear, swash-buckler, horrible hackster. TOLLET.

118. Gelidus timor occupat artus:] *Ovid. de Tristibus*, 313. STEEVENS.

133. *Come, soldiers, shew what cruelty you can.*] Surely this line belongs to the next speech. No cruelty was meditated beyond decollation; and without such an introduction, there is an obscure abruptness in the beginning of *Suffolk*'s reply to the Captain. STEEVENS.

135. ——*bezonians.*] See a note on the 2d part of *Henry IV.* act v. scene iii.

"*Bisognoso*, is a mean low man."

So, in Sir *Giles Gooscap*, 1606:

"——if he come to me like your *Besognio*, or your boor."

Again, in Markham's *English Husbandman*, p. 4.

"The ordinary tillers of the earth, such as we call husbandmen: in France peasants, in Spain *besonyans*, and generally the cloutshoe." STEEVENS.

136. *A Roman sworder*, &c.] *i. e.* Herennius a centurion, and Popilius Lænas, tribune of the soldiers. STEEVENS.

137. ——*Brutus'* bastard *hand*] Brutus was the son of Servilia, a Roman lady, who had been concubine to Julius Cæsar. STEEVENS.

139. *Pompey the great*;] The poet seems to have confounded the story of Pompey with some other. JOHNSON.

This circumstance might be advanced as a slight proof, in aid of many stronger, that our poet was no classical scholar. Such a one could not easily have forgotten the manner in which the life of Pompey was concluded. Pompey, however, is not in the quarto. Spenser likewise abounds with deviations from established history and fable. STEEVENS.

143. *There let his head*, &c.] Instead of this speech, the quarto gives us the following:

Cap. Off with his head, and send it to the queen,
And ransomless this prisoner shall go free,
To see it safe delivered unto her. STEEVENS.

An excellent letter of this unfortunate nobleman to his

his son, just before his own death, and many other interesting anecdotes respecting him, are preserved in the very curious collection of the *Paston Letters* just published by Mr. Fenn.—One, which relates the particulars of his murder, is here subjoined:

"*To the ryght worchipfull John Paston, at Norwich.*

"Ryght worchipfull S^r^. I recomaunde me to yow, and am right sory of that I shalle sey and have soo weshe this litel bill with sorwfulle terys that on ethes (*scarcely*) ye shalle reede it.

"As on Monday nexte after May (day 4^th^. *May*) the^r^ come tydyngs to London that on Thorsday before (30^th^. of *April*) the Duke of Suff^k^ come unto the costes of Kent full nere Dower with his ij shepes and a litel Spynn^r^ the qweche Spynn^r^ he sente with c^r^teyn Lett^rs^ to c^r^teyn of his trustid men unto Caleys warde to knowe howe he shuld be resceyvyd, and with hym mette a shippe callyd Nicolas of the Towre, with other shippis waytyng on hym, and by hem that were in the Spyner the maister of the Nicolas hadde knowlich of the Dukes amyng, and whanne he espyed the Dukes shepis he sent forth his bote to wete what they were, and the Duke hym selfe spakke to hem, and seyd he was be the Kyngs comaundement sent to Caleys ward, &c.

"And they seyd he moste speke with here mast^r^ and soo he w^t^ ij or iij of his men wente forth wyth hem yn here bote to the Nicolas, and whanne he come the mast^r^ badde hym welcom Traito^r^ as m̄e sey, and for-

th^r the maist^r desyryd to wete yf the Shepmen woldde holde with the Duke, and they sent word the wold not ynn noo wyse, and soo he was yn the Nicolas tyl Sa-t^rday next (2^d. *May*) folwyng.

" Soom sey he wrotte moche thenke to be delyu^rd to the Kynge, but that is not verily knowe, he hadde his Confesso^r with him, &c.

" And some sey he was arreyned yn the sheppe on here man^r upon the appechementes, and fonde gylty, &c.

" Also he asked the name of the sheppe, and whanne he knew it he remembred Stacy that seid if he myght eschape the daung^r of the Towr he shud be saffe, and than his herte faylyd hym for he thowght he was dyssevyd, and yn the syght of all drawyn ought of the grete Shippe yn to the Bote, and there was an Exe and a stoke and oon of the lewdeste (*meanest*) of the shippe badde hym ley down hys hedde and he shud be fair ferd wyth and dye on a swerd, and smotte of his hedde withyn halfe a doseyn strokes, and toke awey his Gown of russette and his Dobelette of velvet mayled, and leyde his body on the Sonds of Dover, and some sey his hedde was sette oon a pole by it, and hes men sètte on the londe grette circ̄st^unce and prey [*that is*, as I understand it, after the most circumstancial proofs of their not being accessories with the Duke, and intreaties to be discharged] and the Shreve of Kent doth weche the body and sent his Unde^r Shreve to the Juges to wete what to doo, and also to the Kenge whatte shalbe doo.

" Forther

" Forther I wotte notte but this fer is y^{t} yf the p's (*procsss*) be erroneo^{s} lete his concell reu^{r}se it," &c.

This letter was written on Tuesday 5 of May 1450, & in the 28 of Henry VI.

Mr. Fenn adds, that " the Duke's body was taken from Dover Sands, and carried to the Collegiate Church of Wingfield in Suffolk, where it lies interred under an altar tomb, in the Chancel, with his effigies in armour, painted, gilt, &c. carved in wood, lying on it. It is remarkably well executed, as is that of Alice his wife likewise, which lies at his right hand.

See Mr. Fenn's observations on the preceding narrative, in the *Collection of the Paston Letters*, Vol. I. p. 48. HENLEY.

149. ——*get thee a sword,*——] The quarto reads —*put a long staff in thy pike*, &c. STEEVENS.

152. Jack Cade &c.] See a curious and authentick account of Cade and his proceedings in Fenn's Collection of the *Paston Letters*, Vol. I. p. 55, &c. HENLEY.

182. ——*a cade of herrings.*] *i. e.* a barrel of herrings. I suppose the word *keg*, which is now used, is *cade* corrupted. JOHNSON.

Nash speaks of having weighed one of Gabriel Hervey's books against *a cade of herrings*, and says, " That the rebel Jack Cade was the first that devised to put redde herrings in *cades*, and from him they have their name." *Praise of the Red Herring*, 1599. STEEVENS.

183. ——*our enemies shall fall before us,*——] He

alludes to his name *Cade*, from *cado*, Lat. *to fall*. He has too much learning for his character. JOHNSON.

We John Cade, &c.] This passage, I think, should be regulated thus:

Cade. We John Cade, so term'd of our supposed father, for our enemies shall fall before us;——

Dick. Or rather of stealing a cade of herrings.

Cade. Inspired with the spirit, &c. TYRWHITT.

196. ——*furr'd pack*,——] A wallet or knapsack of skin with the hair outward. JOHNSON.

213. ——*the* three-hoop'd *pot shall have ten* hoops;] In the *Gulls Horn-Booke*, a satirical pamphlet by Deckar, 1609, *hoops* are mentioned among other drinking measures: "—his *hoops*, cans, half-cans," &c. And, in Nash's *Pierce Pennilesse his Supplication to the Devil*, 1595: "I believe *hoopes* in quart pots were invented to that end, that every man should take his *hoope*, and no more."

It appears from a passage in *Cynthia's Revels*, by Ben Jonson, that, "burning of Cans" was one of the offices of a city magistrate. I suppose he means burning such as were not of statutable measure. STEEVENS.

An anonymous commentator supposes, perhaps with more truth that "the burning of cans" was, marking them with a red-hot iron, which is still practised by the magistrate in many country burroughs, in proof of *their being* statutable measure.

These *cans*, it should be observed, were of *wood*.

HENLEY.

219. ——*there shall be no money*;] To mend the world by banishing money is an old contrivance of those who did not consider that the quarrels and mischiefs which arise from money, as the sign or ticket of riches, must, if money were to cease, arise immediately from riches themselves, and could never be at an end till every man was contented with his own share of the goods of life. JOHNSON.

246. *They use to write it on the top of letters*;] *i. e.* Of letters missive, and such like publick acts. See Mabillion's *Diplomata*. WARBURTON.

In the old anonymous play, called *The famous Victories of Henry V. containing the honourable Battle of Agincourt*, I find the same circumstance. The archbishop of Burges (*i. e.* Bruges) is the speaker, and addresses himself to king Henry:

"I beseech your grace to deliver me your safe
"Conduct, under your broad seal *Emanuel*."

The king in answer says,

"——deliver him safe conduct
"Under our broad seal *Emanuel*." STEEVENS.

277. ——*I pass not*;] I pay them no regard. JOHNSON.

So, in Drayton's *Quest of Cynthia*:

"Transform me to what shape you can,
"I *pass not* what it be." STEEVENS.

351. *This monument of the victory will I bear*;——] Here Cade must be supposed to take off Stafford's armour. So, Holinshed:

"Jack

"Jack Cade, upon his victory against the Staffords, apparelled himself in Sir Humphrey's brigandine, set full of gilt nails, and so in some glory returned again toward London." STEEVENS.

355. *If we mean to thrive and do good*, &c.] I think it should be read thus, *If we mean to thrive, do good; break open the goals*, &c. JOHNSON.

374. *Rul'd, like a wand'ring planet,*——] Predominated irresistibly over my passions, as the planets over the lives of those that are born under their influence. JOHNSON.

438. *Knock him down there,*] So, in Holinshed, p. 634. "He also put to execution, &c. and other being his old acquaintance, lest they should bewraie his base lineage, disparaging him for his usurped name of Mortimer." STEEVENS.

446. *Matthew Gough*] "A man of great wit and much experience in feats of chivalrie, the which in continuall warres had spent his time in service of the king and his father." Holinshed, p. 635. STEEVENS.

452. ——*that the laws of England may come out of your mouth.*] This alludes to what Holinshed has related of *Wat Tyler*, p. 432. "It was reported, indeed, that he should saie with great pride, putting his hands to his lipps, that within four daies *all the lawes of England should come foorth of his mouth.*" TYRWHITT.

471. ———*thou* say, *thou serge*,——] *Say* was the old word for *silk*; on this depends the series of degradation, from *say* to *serge*, from *serge* to *buckram*.

JOHNSON.

So, in Spenser's *Faerie Queene*, B. I. c. iv.

" All in a kirtle of discolour'd *say*
" He clothed was."

Again, in his *Perigot and Cuddy's Roundelay*:

" And in a kirtle of green *say*."

It appears, however, from the following passage in the *Faerie Queene*, B. III. c. ii. that *say* was not *silk*:

" His garment neither was of *silk* nor *say*."

STEEVENS.

482. ———*printing to be us'd*——] Shakspere is a little too early with this accusation. JOHNSON.

Shakspere might have been led into a mistake by Daniel, in the sixth book of his *Civil Wars*, who introduces *printing* and *artillery* as contemporary inventions:

" Let there be found two fatal instruments,
" The one to publish, th' other to defend
" Impious contention, and proud discontent;
" Make that *instamped characters* may send
" Abroad to thousands thousands men's intent;
" And in a moment may dispatch much more
" Than could a world of pens perform before."

Shakspere's absurdities may always be countenanced by those of writers nearly his contemporaries.

In the tragedy of *Herod and Antipater*, by Gervase,

Mark-

Markham and William Sampson, who were both scholars, is the following passage:

"Though *cannons* roar yet you must not be deaf."

Spenser mentions *cloth* made at Lincoln during the ideal reign of K. Arthur, and has adorn'd a castle at the same period "with cloth of *Arras* and of *Toure*." Chaucer introduces *guns* in the time of Antony and Cleopatra, and (as Mr. Wharton has observed) Salvator Rosa places a *cannon* at the entrance of the tent of Holofernes. STEEVENS.

Mr. Meerman, in his *Origines Typographicæ*, hath availed himself of this passage in Shakspere, to support his hypothesis, that printing was introduced into England (before the time of Caxton) by Frederic Corsellis, a workman from Haerlem, in the time of Henry VI. BLACKSTONE.

488. ——*to call poor men before them about matters they were not able to answer.*] The quarto reads, with more humour,——"honest men that steal for their living." MALONE.

490. ——*because they could not read, thou hast hang'd them:*——] *i. e.* They were hanged because they could not claim the benefit of clergy. JOHNSON.

493. ——*Thou dost ride on a* foot-cloth,——] A *foot-cloth* was a horse with housings which reached as low as his feet. So, in the tragedy of *Muleasses the Turk*, 1610:

"I have seen, since my coming to Florence, the son of a pedlar mounted on a *foot-cloth*." STEEVENS.

495. ——*to let thy horse wear a cloak,*——] This is a reproach truly characteristical. Nothing gives so much offence to the lower ranks of mankind as the sight of superfluities merely ostentatious. JOHNSON.

502. ——*bona terra, mala gens.*] After this line the quarto proceeds thus,

Cade. Bonum terrum, what's that?

Dick. He speaks French.

Will. No, 'tis Dutch.

Nick. No, 'tis Outalian: I know it well enough.

Holinshed has likewise stigmatized the Kentish men, p. 677." The *Kentish-men*, in this season (whose minds be ever movable at the change of princes) came," &c. STEEVENS.

507. *Is term'd the civil'st place of all this isle:*] So, in Cæsar's *Comment.* B. V. "Ex his omnibus sunt humanissimi qui *Cantium* incolunt." The passage is thus translated by Arthur Golding, 1590: "Of all the inhabitants of this isle, the *civilest* are the Kentishfoke." STEEVENS.

515. *When have I aught exacted at your hands?*
Kent to maintain, the king, the realm, and you,
Large gifts have I bestow'd on learned clerks,
Because my book preferr'd me to the king.] This passage I know not well how to explain. It is pointed so as to make *Say* declare that he preferred clerks to maintain Kent and the king. This is not very clear; and, besides, he gives in the following line another reason of his bounnty, that learning raised him, and

therefore

therefore he supported learning. I am inclined to think Kent slipped into this passage by chance, and would read:

When have I aught exacted at your hand,
But *to maintain the king, the realm and you?*

JOHNSON.

I concur with Dr. Johnson in believing the word *Kent* to have been shuffled into the text by accident. Lord *Say*, as the passage stands at present, not only declares he had preferred men of learning *to maintain Kent, the king, the realm*, but adds toutologically *you*; for it should be remembered that they are Kentish men to whom he is now speaking. I would read, *Bent* to maintain, *&c.* i. e. *strenuously resolved to the utmost, to*, &c. STEEVENS.

534. ——*the help of a hatchet*] We have here, as Dr. Farmer observed to me, a strange corruption. *The help of* a hatchet is little better than nonsense, and it is almost certain our author originally wrote *pap with* a hatchet; alluding to Lilly's pamphlet with the same title, which made its appearance about the time when this play is supposed to have been written.

STEEVENS.

535. *Why dost thou quiver, man?* &c.] Otway has borrowed this thought in *Venice Preserved:*

"*Spinosa.* You are trembling, sir,
"*Renault.* 'Tis a cold night indeed, and I am aged.
"Full of decay and natural infirmities."

STEEVENS.

546.

546. *These hands are free from guiltless blood-shedding.*] The word *guiltless* was, I imagine, an interlineation in the MS. and has, I think, been inserted in a wrong place, I believe, we ought to read,

These hands are guiltless, free from blood-shedding. MALONE.

550. ——*he shall die, an it be but for pleading so well for his life.*] This sentiment is not merely designed as an expression of ferocious triumph, but to mark the eternal enmity which the vulgar bear to those of more liberal education and superior rank. The vulgar are always ready to depreciate the talents which they behold with envy, and insult the eminence which they despair to reach. STEEVENS.

551. ——*a* familiar *under his tongue*;] A *familiar* is a dæmon who was supposed to attend at call. So, in *Love's Lobour's Lost*:

"Love is a *familiar*; there is no angel but love."
STEEVENS.

565. ——*shall pay to me her maidenhead*, &c.] Alluding to an ancient usage on which Beaumont and Fletcher have founded their play, called the *Custom of the Country*. See Mr. Seward's note at the beginning of it. See also Cowell's *Law Dict.* in voce *Marchet*, &c. &c. &c. STEEVENS.

570. ——*Take up commodities upon our bills?*] Perhaps this is an equivoque alluding to the *brown bills*, or halberds with which the commons were anciently armed. PERCY.

573. ——*Let them kiss one another*;] This is from the

the *Mirrour for Magistrates*, in the legend of *Jack Cade*:

" With these two heads I made a pretty play,
" For pight on poales I bore them through the strete,
" And for my sport made *each kisse other* swete."

FARMER.

It is likewise found in Holinshed, p. 634. " and as it were in a spite caused them in every street *to kisse* together." STEEVENS.

632. *Henry hath money*,——] Dr. Warburton reads, *Henry hath mercy*; but he does not seem to have attended to the speaker's drift, which is to lure them from their present design by the hope of French plunder. He bids them spare England, and go to France, and encourages them by telling them that all is ready for their expedition; that they have *strength*, and the king has *money*. JOHNSON.

654. ——*I was made a king, at nine months old:*] So all the historians agree. And yet in Part I. p. 252, king Henry is made to say,

" I do remember how my father said," &c.

a plain proof that the whole of that play was not written by the same hand as this. BLACKSTONE.

I do not perceive any impropriety on this occasion. We all remember the sayings of people who died long before we were born. STEEVENS.

676. *Of* Gallow-glasses, *and stout* Kernes,] These were two orders of foot-soldiers among the Irish. See Dr. Warburton's note on the second scene of the first act of *Macbeth*. STEEVENS.

700. *A garden in Kent*] Holinshed p. 635, says: "——a gentleman of Kent, named Alexander Eden, awaited so his time, that he tooke the said Cade in a garden in *Sussex*, so that there he was slaine at Hothfield," &c.

Instead of the soliloquy with which the present scene begins, the quarto has only this stage direction: *Enter Jack Cade at one doore, and the other M. Alexander Eyden and his men; and Jack Cade lies down picking of hearbes, and eating them.* STEEVENS.

710. ——*but for a sallet, my brain-pan,* &c.] A *sallet* by corruption from *cælata*, a helmet (says Skinner) *quia galeæ cælatæ fuerunt.* POPE.

So, in Sir Thomas North's translation of *Plutarch*, "——One of the company seeing Brutus athirst also, he ran to the river for water, and brought it in his *sallet*."

Again, *Ibid:* "Some were driven to fill their *sallets* and murrains with water."

Again, in *The longer thou livest the more fool thou art*, 1570:

"This will beare away a good rappe,
"As good as a *sallet* to me verilie." STEEVENS.

I do not see by what rules of etymology, *sallet* can be formed from *cælata*. Is it not rather a corruption from the French *salut*, taken, I suppose, from the scriptural phrase, the *helmet of salvation? Brain-pan*, for skull, occurs, I think in Wicliff's translation of Judges, xix. 53. WHALLEY.

752. *As for* more *words, whose greatness answers words,*

Let this my sword report what speech forbears.]

More has been added by some of the modern editors. It is not in the first or second folio. This passage is not in the quarto. MALONE.

767. ——*when I am dead:*] How Iden was to hang a sword over his own tomb, after he was dead, it is not easy to explain. The sentiment is more correctly expressed in the quarto:

Oh, sword, 'Ill honour thee for this, and in my chamber
Shalt thou hang, as a monument to after age,
For this great service thou hast done to me.

STEEVENS.

And hang thee, only means, *I will have thee hang*. The same kind of expression is found in *The Winter's Tale*: "If thou'lt see a thing *to talk on*, when thou art dead and rotten——" *i. e.* for people to talk on. MALONE.

775. *How much thou wrong'st me,——*] *i. e.* in supposing that I am proud of my victory. JOHNSON.

778. *So wish I, I might thrust thy soul to hell.*] The quarto is more favourable both to Iden's morality and language. It omits this savage wish, and makes him only add, after the lines I have just quoted:

I'll drag him hence, and with my sword.
Cut off his head, and bear it to the king.

The player editors seem to have preferred want of humanity and common sense, to fewness of lines, and defect of versification. STEEVENS.

ACT

ACT V.

Line 9. ——*BALANCE it*] *i. e.* Balance my hand.

JOHNSON.

10. *A sceptre shall it have, have I a soul;*] I think *York* means to say—If I have a *soul*, my hand shall not be without a sceptre. STEEVENS.

81. *May Iden*, &c.] Iden has said before:

Lord! who would live turmoiled in a court,
And may enjoy, &c.

Shakspere makes Iden rail at those enjoyments which he supposes to be out of his reach; but no sooner are they offered to him but he readily accepts them. ANONYMOUS.

120. *Shall be their father's bail; and bane to those*] Considering how our author loves to play on words similar in their sound, but opposite in their signification, I make no doubt but the author wrote *bail* and *bale*. *Bale* (from whence our common adjective, *baleful*) signifies detriment, ruin, misfortune, &c.

THEOBALD.

Bale signifies sorrow. Either word may serve.

JOHNSON.

132. ——*a bedlam and ambitious humour*] The word *bedlam* was not used in the reign of king Henry the Sixth, nor was Bethlehem Hospital (vulgarly called Bedlam) converted into a house or hospital for lu-

naticks till the reign of king Henry the Eighth, who gave it to the city of London for that purpose. GREY.

146. ——*fell* lurking *curs*:] Mr. Roderick would read "fell *barking*;" the author of the *Revisal* "fell *lurching*;" but perhaps, by *fell lurking*, is meant curs who are at once a compound of *cruelty and treachery*. STEEVENS.

151. *Oft have I seen*, &c.] Bear-baiting was anciently a royal sport. See Stow's *Account of Queen Elizabeth's Amusements of this kind*; and Laneham's *Letter concerning that Queen's Entertainment at Kenilworth Castle*. PERCY.

The one of whom has adopted his description from the other. HENLEY.

200. ——*burgonet*,] Is a *helmet*. JOHNSON.

So, in the *Martyr'd Soldier*, 1638:

"——now tye

"Strong charms upon my full plum'd *burgonet*." STEEVENS.

202. ——*my father's* badge,——] The quarto reads—*age*. STEEVENS.

215. *Foul* stigmatick,] A *stigmatick* is one on whom nature has set a mark of deformity, or a stigma. STEEVENS.

243. *A dreadful lay!*] A dreadful wager; a tremendous stake. JOHNSON.

244. *La fin couronne les œuvres.*] The players read,

La fin corrone les eumenes. STEEVENS.

York kills Clifford.] Our author has here departed from the truth of history, a practice not uncommon to

to him when he does his utmost to make his characters considerable. This circumstance, however, serves to prepare the reader or spectator for the vengeance afterwards taken by Clifford's son on *York* and *Rutland*.

It is remarkable, that, at the beginning of the third part of this historical play, the poet has forgot this occurrence, and there represents Clifford's death as it really happened:

" *Lord Clifford and Lord Stafford all abrest*
" *Charg'd our main battle's front, and breaking in,*
" *Were by the swords of common soldiers slain.*"

PERCY.

257. *And the* premised *flames*——] *Premised*, for sent before their time. The sense is, let the flames reserved for the last day be sent now. WARBURTON.

261. *To* cease!] Is to *stop*, a verb active. So, in *Timon*:

" ————————be not *ceas'd*
" With slight denial————"

STEEVENS.

262. ——*to atchieve*] Is, to obtain. JOHNSON.

263. *The silver livery of* advised *age*;] *Advised*, is *wise, experienced.* MALONE.

271. ——*to my flaming wrath be oil and flax.*] So, in *Hamlet*:

" To flaming youth let virtue be as wax,
" And melt in her own fire." STEEVENS.

279. The quarto copy has these lines,

Even so will I.—But stay, here's one of them,
To whom my soul hath sworn immortal hate.

Enter

Enter Richard, and then Clifford lays down his father, fights him, and Richard flies away again.

Out, crook'd-back'd villain! get thee from my sight!
But I will after thee, and once again
(When I have borne my father to his tent)
I'll try my fortune better with thee yet.

[*Exit young Clifford with his father.*

STEEVENS.

282. *So, lie thou there;*——
For, *underneath an ale-house' paltry sign,*
The Castle in saint Alban's, Somerset
Hath made the wizard famous——] The particle *for*, in the second line, seems to be used without any very apparent inference. We might read,

Fall'n *underneath an ale-house' paltry sign*, &c.

Yet the alteration is not necessary; for the old reading is sense, though obscure. JOHNSON.

Thus the passage stands in the quarto,

Rich. So lie thou there, and tumble in thy blood!
What's here? the sign of the Castle?
Then the prophecy is come to pass;
For Somerset was forewarned of castles,
The which he always did observe; and now,
Behold, under a paltry ale-house sign,
The Castle in saint Alban's, Somerset
Hath made the wizard famous by his death.

STEEVENS.

The quarto, though manifestly made out by the ear,

ear, by some unskilful short-hand writer, has generally something like the poet's sense, though seldom his words. The reading which it here exhibits induces me to think that a line was omitted at the press, when the folio was printing. It might have been of this purport:

Behold, the prophecy is come to pass;
For underneath, &c. MALONE.

285. ——*famous in his death.*——] The death of Somerset here accomplishes that equivocal prediction given by Jourdain, the witch, concerning this duke; which we met with at the close of the first act of this play:

" *Let him shun* castles:
" *Safer shall he be upon the sandy plains,*
" *Than where* castles mounted, *stand.*"

i. e. the representation of a *castle* mounted for a *sign.*
THEOBALD.

303. ——*all our present* parts.] Should we not read ——*party?* THYRWHITT.

346. *Away, my lord, away!*] The quarto has given the king three lines before his exit:

Come then, fair queen, to London let us haste,
And summon up a parliament with speede,
To stop the fury of these dyre events.

MALONE.

309. ——*brush of time;*] Read *bruise* of time.
WARBURTON.

The *brush of time,* is the gradual detrition of time.

The

The old reading I suppose to be the true one. So, in *Timon:*

"———one winter's *brush.*" STEEVENS.

310. ——*gallant in the brow of youth,*] The *brow of youth* is an expression not very easily explained. I read *the blow of youth*; the blossom, the spring. JOHNSON.

The *brow of youth* is the *height* of *youth*, as the *brow* of a hill is its summit. So, in *Othello:*

"———the head and *front* of my offending."

Again, in *K. John:*

"Why here walk I in the black *brow* of night."

STEEVENS.

316. *Three times bestride him;*——] *i. e.* Three times I saw him fallen, and striding over him, defended him till he recovered. JOHNSON.

329. *Being opposites of such repairing nature.*] Being enemies that are likely so soon to rally and recover themselves from this defeat. MALONE.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

KING HENRY VI.

PART III.

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

MDCC LXXXVII.

ANNOTATIONS

UPON

KING HENRY VI.

PART III.

THIRD PART—] First printed under the title of *The true Tragedy of Richard Duke of York, and the good King Henry the Sixth*; *or, The Second Part of the Contention between York and Lancaster*, 1600. POPE.

ACT I.

Line 1. *I WONDER, how the king*——] This play is only divided from the former for the convenience of exhibition; for the series of action is continued without interruption; nor are any two scenes of any play

more closely connected than the first scene of this play with the last of the former. JOHNSON.

9. *Were by the swords of common soldiers slain.*] See Dr. Percy's note, *Henry VI.* Part III. act v. l. 244. REED.

47. ——*if Warwick shake his bells.*] The allusion is to falconry. The hawks had sometimes little bells hung upon them, perhaps to *dare* the birds; that is, to fright them from rising. JOHNSON.

79. ——*as the* kingdom is.] Thus the quarto 1600, and that without date. The folio erroneously reads:

——as the *earldom was.* STEEVENS.

108. *I am the son of Henry the Fifth,*] The military reputation of Henry the Fifth is the sole support of his son. The name of Henry the Fifth dispersed the followers of Cade. JOHNSON.

145. *Think you, 'twere prejudicial to the crown?*] *i. e.* to the prerogative of the crown. STEEVENS.

162. *May that* ground gape, *and swallow me alive.*] So in Phaer's translation of the 4th Æneid:

"But rather would I wish the *ground* to *gape* for me below." STEEVENS.

191. *They seek revenge,*——] They go away, not because they doubt the justice of this determination, but because they have been conquered, and seek to be revenged. They are not influenced by principle, but passion. JOHNSON.

239. *What is it, but to make the sepulchre,*] The queen's reproach is founded on a position long received among politicians, that the loss of a king's power is soon followed by loss of life. JOHNSON.

270.

270. *Whose haughty spirit, winged with desire,*
Will coast *my crown, and, like an empty eagle,*
Tire *on the flesh*———] The word *coast* signifies to hover over any thing. WARBURTON.

The word which Dr. Warburton would introduce, appears to violate the metaphor, nor is *to coast* used as a term of falconry in any of the books professedly written on that subject. To *coast* is a sea-faring expression, and means to keep along shore. We may, however, maintain the integrity of the figure, by inserting the word *cote*, which is used in *Hamlet*, and in a sense convenient enough on this occasion:

"We *coted* them on the way."

To *cote* is to come up with, to overtake.

So, in *The Return from Parnassus*, a comedy, 1606:

"——marry, we presently *coted* and outstript them."

Yet I am not certain, that to *coast* is a sea-faring expression. It is used in the following passage to denote speed:

"And all in haste she *coasteth* to the cry."

Shakspere's *Venus and Adonis.*

Again, in the *Loyal Subject*, by Beaumont and Fletcher:

"Take you those horse, and *coast* them."

Again, in *The Maid of the Mill*, by the same authors, two gentlemen are entering, and a lady asks:

"———who are those that *coast* us?"

Mr. Tollet observes, that Dr. Warburton's interpretation may be right, as Holinshed often uses the

verb to *coast*, *i. e.* to hover, or range about any thing. "William Douglas still *coasted* the Englishmen, doing them what damage he might." So, again, p. 387, and 404, and in other writers.

To *tire* is to *peck*. So, in Decker's *Match me in London*, 1631:

"——the vulture *tires*
"Upon the eagle's heart." STEEVENS.

Dr. Warburton's alteration aims at a distinction without a difference, both *cost* and *coast* being ultimately deriviations of the same original. HENLEY.

273. ——*those three lords*——] That is, of Northumberland, Westmoreland, and Clifford, who had left him in disgust. JOHNSON.

280. ——*sons, and* brother,——] I believe we should read *cousin* instead of *brother*, unless *brother* be used by Shakspere as a term expressive of endearments, or because they embarked, like brothers, in one cause. Montague was only cousin to York, and in the quarto he is so called. Shakspere uses the expression, *Brother of the war*, in *King Lear*. STEEVENS.

It should be *sons and brothers*; my *sons*, and *brothers* to each other. JOHNSON.

——sons *and* brother. This is right. In the two succeeding pages York calls Montague *brother*. This may be in respect to their being *brothers of the war*, as Mr. Steevens observes, or of the same council as in *K. Henry* VIII. who says to Cranmer, "You are a *brother* of us." Montague was brother to Warwick; Warwick's

Warwick's daughter was married to a son of York: therefore York and Montague were brothers. But as this alliance did not take place during the life of York, I embrace Mr. Steevens's interpretation, rather than suppose that Shakspere made a mistake about the the time of the marriage. TOLLET.

Dr. Johnson's emendation is confirmed by the quarto, where York addresses *only* his sons:

How now *sonnes!* what jarre among yourselves!

MALONE.

282. *No quarrel, but a* slight *contention.*] Thus the players, first, in their edition; who did not understand, I presume, the force of the epithet in the old quarto, which I have restored—*sweet contention*, i. e. the argument of their dispute was on a grateful topick; the question of their father's immediate right to the crown. THEOBALD.

298. *An oath is of no moment,*—] The obligation of an oath is here eluded by very despicable sophistry. A lawful magistrate alone has the power to exact an oath, but the oath derives no part of its force from the magistrate. The plea against the obligation of an oath obliging to maintain an usurper, taken from the unlawfulness of the oath itself in the foregoing play, was rational and just. JOHNSON.

319. In former edititions:

Witty, *courteous, liberal, full of spirit.*] *Witty*, anciently signified, of sound judgment. The poet calls Buckingham, "the deep-revolving, *witty* Buckingham." STEEVENS.

324. *Enter a Messenger.*] Thus the quartos; the folio reads, *Enter Gabriel.* STEEVENS.

Instead of *Gabriel*, *Messenger* should be prefixed to this speech. *Gabriel* was the actor who played this inconsiderable part. He is mentioned by Haywood, in his *Apology for Actors*, 1612. MALONE.

325. *The queen with all*, &c.] I know not whether the author intended any moral instruction; but he that reads this has a striking admonition against that precipitancy by which men often use unlawful means to do that which a little delay would put honestly in their power. Had York staid but a few moments, he had saved his cause from the stain of perjury. JOHNSON.

352. ——*his Tutor.*] A priest called Sir Robert Aspall, *Hall.* Hen. VI. fo. 99. REMARKS.

363. *So looks the pent-up lion*—] That is, the lion that hath been long confined without food, and is let out to devour a man condemned. JOHNSON.

391. Rutland is under a mistake. The battle of St. Alban's, in which old Clifford was slain, happened in 1455; that of Wakefield in 1460. He appears to have been at this time above seventeen years old. REMARKS.

400. This line is in Ovid's *Epistle from Phillis to Demophoon.* I find the same quotation in, *Have with you to Saffron Walden, or Gabriel Hervey's Hunt is up*, &c. 1596. STEEVENS.

406. *My uncles both are slain in rescuing me*;] These were

were two bastard uncles by the mother's side, Sir John and Sir Hugh Mortimer. See Grafton's *Chronicle.* PERCY.

423. *We* bodg'd *again* ;—] I find *bodgery* used by Nashe in his *Apologie of Pierce Penniless*, 1593, for *botchery*:

" Do you know your own misbegotten *bodgery*?" To *bodge* might therefore mean (as to *botch* does now) to do a thing imperfectly and awkwardly; and thence to *fail* or *miscarry* in an attempt.

Since I wrote the above, I met with the following passage in Nashe's Preface to Greene's *Arcadia*, which confirms my conjecture:

" ——to *bodge* up a blank verse with *ifs* and *ands*."

In Davies's *Scourge of Folly*, printed about 1611, the word *bodge* is used for a *stop* or *hitch*, a sense which will suit here:

" Here is a *bodge*; bots on't; farewell my pen!
" My muse is dull'd; another time will serve."

MALONE.

438. ——*noon-tide* prick.] Or, noon-tide point on the dial. JOHNSON.

463. *It is war's* prize——] All 'vantages are in war lawful *prize*; that is, may be lawfully taken and used. JOHNSON.

472. *That* raught——] *i. e.* That *reach'd*. The ancient preterite and participle passive of *reach*.

STEEVENS.

That

That raught *at mountain,*——] The undated quarto reads:

That *aim'd* at mountains. MALONE.

483. ——*this napkin*——] A napkin is a handkerchief. JOHNSON.

499. *Putting a Paper Crown on his head.*] Shakspere has on this occasion deviated from history. The paper crown was not placed on the duke of York's head 'till after it had been cut off. Rutland likewise was not killed by Clifford 'till after his father's death. STEEVENS.

The ingenious commentator is most certainly mistaken. Shakspere, so far from having deviated from history, has followed it with the utmost precision. *Whethamstede* expressly tells us, that the Lancastrians, in direct breach of a mutual agreement, and before the day appointed for the battle, fell suddenly upon the Duke's army, and took him and the earl of Salisbury prisoners; treating both, but especially the Duke, in the most shameful manner. *Nam,* says he, *statuentes eum super unum parvum formicarium colliculum, et quoddam sertum vile, ex palustri gramine confectum, imponentes, per modum coronæ, super caput suum, non aliter quam Judæi, coram Domino incurvaverunt genua sua coram ipso, dicentes illusoriè:* Ave rex, sine regimine; ave rex, absque hereditate: Ave dux et princeps, absque omni populo penitus et possessione. *Et his una cum aliis variis, in eum probrosè opprobriosèque dictis, coëgerunt ipsum demum per capitis abscisionem clameum relinquere*

quere suæ justiciæ vindicationis, p. 489. Not a single circumstance is omitted, or varied in the scene. It is not, however, imagined that Shakspere had ever consulted Whethamstede: he found the same story no doubt in some old black letter chronicle, which it has not been the writer's fortune to meet with, or he might possibly have it from popular tradition.

REMARKS.

519. *Upon* their *woes*,——] So the folio. The quarto reads *Upon* his *woes*. STEEVENS.

536. *'Tis* government, *that makes them seem divine*;] *Government*, in the language of that time, signified evenness of temper, and decency of manners. JOHNSON.

547. ——*thy wish*:] So, the folio. The quarto reads *thy will*. STEEVENS.

549. *For raging wind blows up* incessant showers,] Thus the folio. The quartos read:

For raging winds blow up a storm of tears.

STEEVENS.

552. *And every drop* cries *vengeance* for his death—] So the folio. The quarto thus:

And every drop begs *vengeance* as it falls
On *thee*, &c. STEEVENS.

557. ——*the* racking *clouds*,] See notes on the *Tempest*, act IV. line 170. STEEVENS.

Rack is used as a verb by Beaumont and Fletcher:

"Stay, clouds, ye *rack* too fast:"—— HENLEY.

559. ——*of Hyrcania*.] So the folio. The quartos read *of Arcadia*. STEEVENS.

574.

574. *I should not for my life but weep with him,*
To see how inly sorrow gripes his soul.] So the folio. The quartos as follows:

I could not choose but weep with him, to see
How inward anger gripes his heart. STEEVENS.

580. *And* here's *to right our gentle-hearted king.*]
Thus the folio. The quarto thus:

And there's *to right our gentle-harted kind.*
Of this kind of variations there are many, but it is useless labour to enumerate them all. STEEVENS.

ACT II.

Line 8. *HOW fares our brother?*——] This scene, in the old quartos, begins thus:

After this dangerous fight and hapless war,
How doth my noble brother Richard fare?

Had the author taken the trouble to revise his play, he hardly would have begun the First Act and the Second with almost the same exclamation, express'd in almost the same words. Warwick opens the scene with——

"*I wonder, how the king escap'd our hands.*"
STEEVENS.

20. *Methinks, 'tis* prize *enough to be his son.*] The old quarto

quarto reads *pride*, which is right, for *ambition*, i. e. We need not aim at any higher glory than this.

WARBURTON.

I believe *prize* is the right word. Richard's sense is, though we have missed the *prize* for which we fought, we have yet an honour left that may content us. JOHNSON.

Prize, I believe, here means *privilege*. So, in the former act:

" It is war's *prize* to take all 'vantages?"

MALONE.

22. *And takes her farewel of the glorious sun!*] Aurora takes for a time her farewel of the sun, when she dismisses him to his diurnal course. JOHNSON.

36. ——*blazing by our* meeds,] *Meed* here means *merit*.

So in the 4th act the king says:

" My *meed* hath got me fame."

And in Timon the word is used in the same sense:

" No *meed* but he repays

" Sevenfold above itself." MONCK MASON.

48. *Oh, speak no more!*——] The generous tenderness of Edward, and the savage fortitude of Richard, are well distinguished by their different reception of their father's death. JOHNSON.

——*for I have heard too much.*] So the folio. The quartos thus:

———*for I can hear no more.*

Rich. *Tell on thy tale*, &c. STEEVENS.

90. *His dukedom and his chair with me is left.*] So the folio. The quarto thus:

His chair, and dukedom, that remains for me.

STEEVENS.

92. *Shew thy descent by gazing 'gainst the sun:*] So, in Spenser's *Hymn of Heavenly Beauty*:

"——like the native brood of eagle's kind,
"On that bright sun of glory fix thine eyes."

Again, in *Solyman and Perseda*, 1599:

"As air-bred eagles, if they once perceive
"That any of their brood but close their sight,
"When they should gaze against the glorious sun,
"They straitway seize upon him with their talons,
"That on the earth it may untimely die,
"For looking but askew at Heav'ns bright eye."

STEEVENS.

103. *Is by the stern lord Clifford* done to death.] *Done to death* for *killed*, was a common expression long before Shakspere's time. Thus Chaucer:

"And seide, that if ye *done* us both to *dien*."

GREY.

Spenser mentions a plague,

"Which many *did to dye*." JOHNSON.

So, in the *Battle of Alcazar*, 1594:

"We understand that he was *done to death*."

Again, *ibid.*

"——*done to death* with many a mortal wound."

Again

Again, in *Orlando Furioso*, 1599:

"I am the man that *did* the slave *to death*."

STEEVENS.

113. *And very well*, &c.] This line I have restored from the old quartos. STEEVENS.

130. *like the night-owl's lazy flight*,] Warwick compares the languid blows of his soldiers, to the lazy strokes which the wings of the owl give to the air in its flight, which is remarkably slow.

MONCK MASON.

143. *Edw.* ——when came *George* from *Burgundy* to *England?*

War. ————he was lately *sent*

From your kind aunt, dutchess of Burgundy,

With aid of Soldiers to this needful war.] This circumstance is not warranted by history. Clarence and Gloucester (as they were afterwards created) were sent into Flanders immediately after the battle of Wakefield, and did not return until their brother Edward got possession of the crown. Besides, Clarence was not now more than twelve years old.

Isabel, dutchess of Burgundy, whom Shakspere calls the duke's aunt, was daughter of John I. king of Portugal, by Philippa of Lancaster, eldest daughter of John of Gaunt. They were, therefore, no more than third cousins. REMARKS.

169. ——haught *Northumberland*,] So Grafton in his *Chronicle* says, p. 417: "——— the lord Henry Percy, whom the Scottes for his *haut* and valiant courage called Sir Henry Hotspurre." PERCY.

The word is common to many writers. So, in Marlow's *K. Edward* II. 1622:

"This *haught* resolve becomes your majesty."

Again, in Kyd's *Cornelia*, 1595:

"Pompey, that second Mars, whose *haught* renown," &c.

Again, in Lilly's *Woman in the Moon*, 1597:

"Thy mind as *haught* as Jupiter's high thoughts."

STEEVENS.

171. ——*the easy melting king like* wax] So, again in this play of the *Lady Gray*:

"As red as fire; nay, then her *wax* must melt."

JOHNSON.

209. *Why then it sorts*,——] Why then things are as they should be. JOHNSON.

227. ——*in safeguard*——] Thus the folio. The quartos read *in rescue*. STEEVENS.

234. ——unloving *father*.] The quartos read *unnatural father*. STEEVENS.

257. *Whose father*, &c.] Alluding to a common proverb:

"*Happy the child whose father went to the devil.*"

JOHNSON.

262. *Than in possession any jot of pleasure.*—] Thus the folio. The quarto thus:

Than may the present profit countervaile. STEEVENS.

277. ——thirty *thousand*——] The quarto reads *fifty* thousand. STEEVENS.

281. *Darraign*——] That is, *Range* your host, put your host in order. JOHNSON.

Chaucer

Chaucer, Skelton, and Spenser, use this word.
So, in *Guy Earl of Warwick, a Tragical History*, 1661:

" *Darraign* our battles, and begin the fight."

The quartos read—*Prepare your battles*, &c.

STEEVENS.

282. *I would, your highness would depart the field;*

The queen, &c.] This superstitious belief, relative to the fortunes of our unhappy prince, is yet more circumstantially introduced by Drayton in *The Miseries of Queen Margaret:*

" Some think that *Warwick* had not lost the day,
" But that the king into the field he brought;
" For with the worse that side went still away
" Which had king *Henry* with them when they fought;
" Upon his birth so sad a curse they lay,
" As that he never prospered in aught.
" The queen wan two, among the loss of many,
" Her husband absent; present never any."

STEEVENS.

298. *Since when*, &c.] The quartos give the remainder of this speech to Clarence, and read:

To blot our brother *out*, &c. STEEVENS.

313. *Your legs did better service than your hands.*]
An allusion to the proverb,

" One pair of heels is worth two pair of hands."

STEEVENS

333. ——*I am resolv'd.*] It is my firm persuasion; I am no longer in doubt. JOHNSON.

345. ——*mis-shapen, stigmatick,*] "A *stigmatick*, says J. Bullokar in his *English Expositor*, 1616, "is a notorious lewd fellow, which hath been burnt with a hot iron, or beareth other marks about him as a token of his punishment."

The word is likewise used in Drayton's epistle from *Q. Margaret, to W. de la Poole:*

"That foul, ill favour'd, crook-back'd *stigmatic.*"

Again, in Drayton's epistle from *K. John to Matilda:*

"These for the crook'd, the halt, the *stigmatic.*" STEEVENS.

347. ——*lizards'* dreadful stings.] Thus the folio. The quartos have this variation:

——*or lizards'* fainting looks.

This is the second time that Shakspere has armed the lizard (which in reality has no such defence) with a sting; but great powers seem to have been imputed to its looks. So, in *Noah's Flood*, by Drayton:

"The *lizard* shuts up his *sharp-sighted eyes*,
"Amongst the serpents, and there sadly lies."
STEEVENS.

348. ——*gilt,*] *Gilt* is a superficial covering of gold. STEEVENS.

352. *To let thy tongue detect*——] To shew thy meanness of birth by the indecency of language with which thou railest at my deformity. JOHNSON.

352. *To let thy tongue detect thy base-born heart ?*] So the folio. The quartos:

To parley thus with England's lawful heirs.

STEEVENS.

353. *A* wisp *of straw*——] I believe that a *wisp* signified some instrument of correction used in the time of Shakspere. The following instance seems to favour the supposition. See a *Woman never Vexed*, a comedy, by Rowley, 1632:

" Nay worse;—I'll stain thy ruff; nay, worse than that,

" I'll do thus—— [*Holds up a wisp.*

" ——*dost* wisp *me, thou tatterdemallion?*"

Again in Marston's *Dutch Courtezan*, 1604:

" Thou little more than a dwarf, and something less than a woman!

" Cris. *A wispe! a wispe! a wispe!*"

Barrett in his *Alvearie*, or *Quadruple Dictionary*, 1580, interprets the word *wispe* by *peniculus* or σπογγος, which signify any thing to wipe or cleanse with; a cook's linen apron, &c. Pewter is still scoured by a *wispe of straw*, or *hay*. Perhaps Edward means one of these *wisps*, as the denotement of a menial servant. Barrett adds, that like a *wase* it signifies " a wreath to be laied under the vessel that is borne upon the head, as women use." If this be its true sense, the prince may think that such a *wisp* would better become the head of Margaret, than a *crown*.

It appears, however, from the following passage in Thomas Drant's translation of the seventh satire of

Horace,

Horace, 1567, that a *wispe* was the punishment of a scold:

" So perfyte and exacte a scoulde that women
mighte geve place
" Whose tattling tongues had won a *wispe*," &c.

STEEVENS.

See also, Nashe's *Apology of Pierce Pennilesse*, 1593: " Why thou errant butter-whore, thou cot-quean and scrattop of *scolds*, wilt thou never leave afflicting a dead carcasse? continually read the rheto-rick lecture of Ramme-Alley? a *wispe*, *a wispe*, you kitchin stuffe wrangler." In *A Warning for Faire Women*, a tragedy, 1599, we meet the same allusion:

" Thy jests are like a *wispe* unto a *scold*."

Again. in *A Dialogue between John and Jone striving who shall wear the Breeches*—PLEASURES OF POETRY, bl. l. no date:

" Good gentle Jone, with-holde thy hands,
" This once let me entreat thee,
" And make me promise, never more
" That thou shalt mind to beat me;
" For fear *thou wear the wispe*, good wife,
" And make our neighbour's ride——"

MALONE.

354. *To make this shameless* callat know herself.—] Shakspers uses the word *callat* likewise in *The Winter's Tale*, act II. sc. iii.

" Leonatus of Paulina. A *callat*———
" Of boundless tongue, who late hath beat
" Her husband, and now beats me."

Callat,

Callat, a lewd woman, a drab, perhaps so called from the French *calote*, which was a sort of head-dress worn by country girls. See *Glossary to Urry's Chaucer.*

" A cold old knave cuckolde himself winyng,
" And of *calot* of lewd demenyng."

Chaucer's *Remedy of Love*, ver. 307.

So, Skelton, in his *Elinour Rumming*, Works, p. 133.

" Then Elinour said, ye *calettes*,
" I shall break your palettes."

And again, p. 136.

" She was a cumlye-*callet*."

Gammar. " Vengeance on those *callets*, whose conscience is so large." *Gammar Gurton's Needle*, act III. sc. iii.

" A cart for a *callat*" Id. ib.

" Why the *callet* you told me of here,
" I have tane disguis'd."

Ben Jonson's Volpone, act IV. sc. iii.

GREY.

368. ———*hath* broach'd this tumult,——] The quarto reads, " hath *mov'd* this," *&c.* STEEVENS.

372. ——*we saw our sun-shine made thy spring,*
And that thy summer bred us no increase,]
When we saw that by favouring thee we made thee grow in fortune, but that we received no advantage from thy fortune flourishing by our favour, we then resolved to destroy thee, and determine to try some other means, though our first efforts have failed.

JOHNSON.

The quartos read:

But

But when we saw our summer brought thee
'gain,
And that the harvest brought us no increase.

STEEVENS.

387. A field of battle at *Ferrybridge* in *Yorkshire.*] We should read near *Towton*. Shakspere has here, perhaps, intentionally thrown three different actions into one. The Lord Fitzwater being stationed by king Edward, to defend the pass of Ferrybridge, was assaulted by the Lord Clifford, and immediately slain, "and with hym," says Hall, "the bastard of Salisbury, "brother to the earl of Warwycke, a valeaunt yong "gentleman, and of great audicitie. When the earl "of Warwycke," adds he, "was informed of this "fate, he lyke a man desperated, mounted on his "hackeney, and came blowing to kyng Edwarde, say-"ing: Sir, I praye God have mercy of their soules, "which in the beginning of your enterprise hath lost "their lyfes, and because I se no succors of the "world, I remit the vengeaunce and punishment to "God our Creator and Redeemer; and with that "lighted doune, and slewe his horse with his swourde, "saiying: let them flye that wyl, for surely I will "tary with him that will tary with me, and kissed the "cross of his swoarde. Clifford, in his retreat, was "beset with a party of Yorkists, when, eyther, says "the historian, for heat or payne, putting off his "gorget sodainly, with an arrowe (as some say) with-"out an hedde [he] was striken into the throte, and "incontinent rendered his spirite, and the erle of "Westmerlandes

" Westmerlandes brother, and almost all his com-
" pany were thare slayn, at a place called Dinting
" Dale, not farr from Towton." In the afternoon of the next day (Palm Sunday eve, 1461) on a plain field between Towton and Saxton, joined the main battles which continued engaged that night, and the greater part of the following day: upwards of 30,000 men, all English (including many of the nobility and the flower of the gentry, especially of the northern parts), being slain on both sides. This battle, says Carte, " decided the fate of the house of Lancaster,
" overturning in one day an usurpation strengthened
" by sixty-two years continuance, and established
" Edward on the throne of England." REMARKS.

An authentick copy of king Edward's account of this battle, together with a list of the noblemen and knights who were slain in it, may be seen in Mr. Fenn's Collection of the *Paston Letters*. Vol. I. p. 216, &c. HENLEY.

Forspent *with toil*——] Thus the folio. The quartos read:

Sore spent, *&c.* STEEVENS.

392. *Smile, gentle heaven!* &c.] Thus the folio. Instead of these lines, the quartos give the following:

Smile, gentle heavens, or strike, ungentle death,
That we may die unless we gain the day!
What fatal star malignant frowns from heaven
Upon the harmless line of York's true house?

STEEVENS.

395. *Our hap is loss*, &c.] Thus the folio. The quartos thus:

Come, brother, come, let's to the field again,
For yet there's hope enough to win the day:
Then let us back to cheer our fainting troops,
Lest they retire now we have left the field.

War. How now, my lords? what hap? what hope of good? STEEVENS.

Our hap is loss, our hope but sad despair;] Milton seems to have copied this line:

"———Thus repuls'd, *our final hope*
"*Is flat despair.*" MALONE.

401. *Thy brother's blood the thirsty earth hath drunk*,] This passage, from the variation of the copies, gave me no little perplexity. The old quarto applies this description to the death of Salisbury, Warwick's father. But this was a notorious deviation from the truth of history. For the earl of Salisbury in the battle at Wakefield, wherein Richard duke of York lost his life, was taken prisoner, beheaded at Pomfret, and his head, together with the duke of York's, fixed over York gates. Then the only brother of Warwick, introduced in this play, is the marquess of Montacute (or Montague, as he is called by our author): but he does not die till ten years after, in the battle at Barnet; where Warwick likewise was killed. The truth is, the brother here mentioned is no person in the drama, and his death is only an incidental piece of history. Consulting the Chronicles, upon this

action

action at Ferrybridge, I find him to have been a natural son of Salisbury (in that respect a brother to Warwick), and esteemed a valiant young gentleman.

THEOBALD.

401. *Thy brother's blood*, &c.] Instead of this speech, which is printed, like almost all the rest of the play, from the folio, the quartos give the following:

Thy noble father in the thickest throngs
Cry'd still for Warwick, his thrice valiant son;
Until with thousand swords he was beset,
And, many wounds made in his aged breast.
And as he tottering sat upon his steed,
He waft his hand to me, and cried aloud,
Richard, commend me to my valiant son:
And still he cried, Warwick, revenge my death!
And with these words he tumbled off his horse;
And so the noble Salisbury gave up the ghost.

STEEVENS.

410. *I'll kill my horse*, &c.] So, in the *Miseries of Queen Margaret*, by Drayton:

"Resolv'd to win, or bid the world adieu:
"Which spoke, the earl his sprightly courser slew."

STEEVENS.

420. *And, in* this *vow*, do chain *my soul to* thine.—] Thus the folio. The quarto as follows:

And in *that* vow *now join* my soul to *thee*.

STEEVENS.

442. Fore-slow *no longer*,——] To *fore-slow* is to be dilatory, to loiter.

Again, in Marlow's *Edward II.* 1612:

"*Foreslow* no time; sweet Lancaster, let's march."

Again, in *Promos and Cassandra*, 1578:

"Good knight, for time do not my suit *foreslow*."

STEEVENS.

443. *Now, Clifford, I have singled thee alone*, &c.]

Thus the folio. The quarto thus:

Now, Clifford, for York and young Rutland's death,
This thirsty sword, that longs to drink thy blood,
Shall lop thy limbs, and slice thy cursed heart,
For to revenge the murders thou hast made.

STEEVENS.

456. *This battle fare's like to the morning's war*, &c.]

Instead of this interesting speech, the quartos exhibit only the following:

Oh gracious God of heaven, look down on us,
And set some ends to these incessant griefs!
How like a mastless ship upon the seas,
This woeful battle doth continue still,
Now leaning this way, now to that side driven,
And none doth know to whom the day will fall.
Oh, would my death might stay these *civil** jars!
Would I had never reign'd nor ne'er been king!
Margaret and Clifford chide me from the field,
Swearing they had best success when I was thence.
Would God that I were dead, so all were well;

Or,

* The quarto 1600 reads—*cruel* jars.

Or, would my crown suffice, I were content
To yield it them, and live a private life!

The leading thought in both these soliloquies is borrowed from Holinshed, p. 665:—"This deadly conflict continued ten hours in doubtful state of victorie, uncertainlie heaving and setting on both sides," &c.

STEEVENS.

476. ——*methinks it were a happy life.*] This speech is mournful and soft, exquisitely suited to the character of the king, and makes a pleasing interchange, by affording, amidst the tumult and horror of the battle, an unexpected glimpse of rural innocence, and pastoral tranquillity. JOHNSON.

492. *So many* months——] The old copy reads *so many years*; and in the next line, *weeks* was supplied by Mr. Rowe. STEEVENS.

510. These two horrible incidents are selected to shew the innumerable calamities of a civil war.

JOHNSON.

In the battle of Constantine and Maxentius, by Raphael, the second of these incidents is introduced on a similar occasion. STEEVENS.

532. *And let our hearts, and eyes, like civil war,*
Be blind with tears, and break o'ercharg'd with grief.] The meaning is here inaccurately expressed. The king intends to say that the state of their *hearts and eyes*, shall be like that of the kingdom in a *civil war*, all shall be destroyed by power formed within themselves. JOHNSON.

540. ——*what showers arise,*

Blown with the windy tempest of my heart,] This image had occurred in the preceding act:

" *For raging wind blows up incessant show'rs.*"

STEEVENS.

544. *What* stratagems,——] *Stratagem* seems to stand here only for an event of war, or may intend snares and surprises. JOHNSON.

Stratagem is used by Shakspere, not merely to express the events and surprizes of war.—The word means in this place some *dreadful event*, as it does also in the second part of *Henry IV.* where Northumberland says:

" ———Every minute now
" Should be the father of some *stratagem.*"

MONCK MASON.

574. *O boy! thy father gave thee life too soon, and hath bereft thee of thy life too late!*] The Oxford editor might have justified the change he made, from the authority of the quarto, according to which I would read; explaining the first line thus: *Thy father begot thee at too late a period of his life, and therefore thou wert not old and strong enough to cope with him.* The next line can want no explanation. Mr. Tollet thinks, that by *too late* is meant *too lately*, as in *K. Rich.* III. act iii.

" *Too late* he died that might have kept that title."

STEEVENS.

And hath bereft thee of thy life too late!] *Too late*, without doubt, means *too recently*, The same quaint expression is found in our author's *Rape of Lucrece:*

" O, quoth

" O, quoth Lucretius, I did give that life,
" Which she too early and *too late* hath spill'd."

The present reading appears to be far the more eligible. Had the son been younger, he would have been precluded from the levy that brought him into the field; and had the father recognized him before the mortal blow, it would not have been too late to have saved him from death. HENLEY.

556. *Wither one rose, and let the other flourish!* &c.] Thus the folio. The quarto thus:

For if you strive, a thousand lives must perish. STEEVENS.

562. *How will the country*, &c.] So the folio. The quarto thus:

How will the country now misdeem their king!
Oh, would my death their minds could satisfy!

To *mis-think* is to think ill, unfavourably. So, in the *Northern Lass* 1633:

" ——and heaven pardon me what I *mis-thought* every hour of the night!" STEEVENS.

573. *And so* obsequious *will thy father be.*] *Obsequious*, is here, careful of obsequies, or of funeral rites. JOHNSON.

In the same sense it is used in *Hamlet*:

" ——to do *obsequious* sorrow." STEEVENS.

574. Sad *for the loss of thee,*] The old copy reads —*men* for the loss, &c. Mr. Rowe made the alteration, but I think we might read *man*. STEEVENS.

575. *As Priam was for all*—] I having but one son,

will grieve as much for that one, as Priam who had many, could grieve for many. JOHNSON.

595. *Enter Clifford wounded.*] The quarto adds, *with an arrow in his neck.* In ridicule of this, Beaumont and Fletcher have introduced *Ralph*, the grocer's prentice, in the *Knight of the Burning Pestle*, with a *forked arrow through his head.* It appears, however, from Holinshed, p. 664, that this circumstance has some relation to the truth: "The lord Clifford, either for heat or paine, putting off his gorget suddenlie, with an *arrow* (as some saie) without a head, was striken into the *throte*, and immediately rendered his spirit." STEEVENS.

600. ——thy *tough commixture*——] Perhaps better, the *tough commixture.* JOHNSON.

The quartos read

that tough commixture *melts.* STEEVENS.

618. *No way to fly* nor *strength to hold* our *flight.*] The quartos read "*no* strength to hold *out* flight." *i. e.* No way to fly, nor with strength sufficient left to sustain myself in flight, if there were. STEEVENS.

624. *I stabb'd your fathers' bosom; split my breast.*] So the folio. The quartos read:

I stabb'd your father's *now come* split my breast.

STEEVENS.

625. *Now breathe we, lords;*] Instead of this speech the quartos have the following:

Thus far our fortunes keep an upward course,
And we are grac'd with wreaths of victory.
Some troops pursue the bloody minded queen,

That

That now towards Berwick doth pass amain:—
But think you that Clifford is fled away with them?

STEEVENS.

634. Edw. *Whose soul*, &c.] I have distinguished these speeches according to the authority of the quarto. The folio gave all to Richard, except the last line and half. STEEVENS.

637. ——*like life and death's* departing.] The quartos read, like life and death's *departure*.

STEEVENS.

There is no occasion for correction. "'Till death us *depart*" was the expression in the old *Marriage Service*. FARMER.

662. ——*eager words*.] Sour words; words of asperity. JOHNSON.

So, in *Hamlet*:

"It is a nipping and an *eager* air." STEEVENS.

691. *And then to Britany I'll cross the sea*,] Thus the folio. The quartos thus:

And afterwards I'll cross the seas to France.

STEEVENS.

701. ——*too ominous*] Alluding, perhaps, to the deaths of Thomas of Woodstock, and Humphrey, dukes of Gloster. STEEVENS.

ACT III.

Line 1. *ENTER* Sinklo,] Dr. Grey observes from Hall and Holinshed, that the name of the person who took *K. Henry*, was *Cantlowe*. See Mr. Tyrwhitt's note on the first scene in the *Taming of a Shrew*.

STEEVENS.

Enter Sinklo and Humphrey—] In the quarto, these archers have no names. The direction is, "Enter two Keepers with both bowes and arrowes." This would sufficiently confirm Mr. Tyrwhitt's conjecture, if it wanted confirmation; but it does not, for *Sinklo* was certainly the name of a player. [See a note on the Induction to *The Taming of the Shrew*.] *Humphrey* was, I suppose, another player. MALONE.

2. ——*this laund*——] *Laund* means the same as *lawn*; a plain extended between woods.

So, in the play of *Orlando Furioso*, 1594:

"And that they trace the shady *lawnds*, &c."

Again:

"Tread she these *lawnds*, kind Flora boasts her pride." STEEVENS.

6. ——*the noise of thy cross-bow*] The poet appears not to have forgot the secrets of his former profession.

So, in the *Merry Devil of Edmonton*, 1626:

"—Did I not hear a *bow* go off, and the buck bray?" STEEVENS.

12.

12. ——*let's stay 'till he be past.*] So the folio. The quartos read:

——let's listen him a while. STEEVENS.

14. *To greet mine own land with my wishful sight.*] So the folio. The quartos perhaps better thus:

And thus disguis'd to greet my native land.

STEEVENS.

17. *Thy balm wash'd off,*—] This is an image very frequent in the works of Shakspere. So again, in this scene:

" *I was anointed king.*"

It is common in these plays to find the same images, whether jocular or serious, frequently recurring.

JOHNSON.

23. *This is the* quondam king, &c.] Thus the folio. The quarto thus:

Ay, marry, sir, here's a deer, his skin is a
Keeper's fee. Sirrah stand close, for as I think,
This is the king, king Edward hath depos'd.

STEEVENS.

24. ——*these sour adversities;*] The old copy reads —*the sowre adversaries.* STEEVENS.

40. *And Nero will*——] Perhaps we might better read, *A Nero will*——. STEEVENS.

49. *Inferreth arguments of mighty strength;*] In the former act was the same line:

" *Inferring arguments of mighty force.*" JOHNSON.

53. *O Margaret,* &c.] The piety of Henry scarce interests us more for his misfortunes, than this his

constant

constant solicitude for the welfare of his deceitful queen. STEEVENS.

56. ——*less than I was born to :*] Thus the folio. The quartos thus:

——for less I should not be STEEVENS.

57. ——*for less I should not be,*] Such is the reading of the folio. The quartos thus:

——and more I cannot be. STEEVENS.

60. *Why, so I am, in mind,*——] There seems to be an allusion to a line in an old song (quoted in *Every Man out of his Humour*): "My mind to me a kingdom is." MALONE.

——*and that's enough.*] So the folio. The quartos thus:

——though not in shew. STEEVENS.

70. *And we his subjects,* &c.] So the folio. The quartos thus:

And therefore we charge you in God's name, and
the king's,
To go along with us unto the officers.

STEEVENS.

98. *In God's name, lead;* &c.] So the folio. Instead of this speech, the quartos have the following:

God's name be fulfill'd, your king's name be
Obey'd; and be you kings; command, and I'll
obey. STEEVENS.

102. ——*Sir John Grey,*—] Vid. Hall, 3*d Year of Edw. IV.* folio 5. It was hitherto falsly printed *Richard.* POPE.

111. Glo. *Yea! is it so?* &c.] So the folio. The quartos read with the following variations:

Glo. I, Is the wind in that door?

Clar. I see the lady, *&c.* STEEVENS.

116. *Widow, we will consider*——] This is a very lively and spritely dialogue; the reciprocation is quicker than is common in Shakspere. JOHNSON.

184. *Her looks do argue her replete with modesty*;] So the folio. The quartos read:

Her looks *are all* replete with *majesty*.

STEEVENS.

198. *And yet too good to be your concubine.*] So in Warner's *Albion's England*, 1602, B. VII. chap. xxxiv.

"His plea for love, my suit was land: I plie
him, he plies me:
"Too bace to be his queen, too good his concu-
bine to be."

Shakspere, however, adopted the words from Stowe's *Chronicle*. STEEVENS.

202. *Thou art a widow*, &c.] This is part of the king's reply to his mother in Stowe's *Chronicle*, "That she is a widow, and hath already children; by God's blessed lady I am a batchelor, and have some too, and so each of us hath a proofe that neither of us is like to be barrain:" &c. STEEVENS.

249. *I'll make my heaven*, &c.] Thus the folio. The quartos alter and transpose the two lines as follows:

I will

I will *go clad* my body *with* gay ornaments,
And lull myself within a lady's lap. STEEVENS.

257. ———*like a wither'd* shrub ;] So the folio. The quartos—like a wither'd *shrimp*. STEEVENS.

262. ——*unlick'd bear-whelp*,] It was an opinion which, in spite of its absurdity, prevailed long, that the bear brings forth only shapeless lumps of animated flesh, which she licks into the form of bears. It is now well known that the whelps of the bear are produced in the same state with those of other creatures.

JOHNSON.

267. ———*to o'erbear such*
As are of better person than myself,] Richard speaks here the language of nature. Whoever is stigmatized with deformity has a constant source of envy in his mind, and would counterbalance by some other superiority these advantages which he feels himself to want. Bacon remarks, that the deformed are commonly daring ; and it is almost proverbially observed that they are ill-natured. The truth is, that the deformed, like all other men, are displeased with inferiority, and endeavour to gain ground by good or bad means, as they are virtuous or corrupt. JOHNSON.

271. *Until mp mis-shap'd trunk that bears this head,*
Be round impal'd, &c.] A transposition seems to be necessary :

" Until my head, that this mis-shap'd trunk bears."

Otherwise the *trunk that bears the head* is to be encircled with the crown, and not the *head* itself. STEEVENS.

272.

272. ———*impaled*——] *i. e.* encircled. So, in Heywood's *Rape of Lucrece*, 1630:

"Tear off the crown that yet *empales* his temples."

STEEVENS.

294. *And set the* murd'rous Machiavel *to school.*] As this is an anachronism, and the old quarto reads,

And set the aspiring Catiline *to school.*

I don't know why it should not be preferred.

WARBURTON.

This is not the first proof I have met with, that Shakspere, in his attempts to familiarize his ideas, has diminished their propriety. STEEVENS.

297. *Fair queen of England,* &c.] Thus the folio. The quartos give the following:

Welcome, queen Margaret, to the court of France,
It fits not Lewis to sit while thou dost stand.
Sit by my side; and here I vow to thee,
Thou shalt have aid to re-possess thy right,
And beat proud Edward from his usurped seat,
And place king Henry in his former rule.

STEEVENS.

300. *No, mighty king of France,* &c.] Instead of this speech, the quartos only supply the following:

Queen. I humbly thank your royal majesty,
And pray the God of heaven to bless thy state,
Great king of France, that thus regard'st our wrongs.

STEEVENS.

340. *Enter Warwick.*] This nobleman's embassy and commission, the insult he receives by the king's

hasty marriage, and his consequent resolution to avenge it, with the capture, imprisonment, and escape of the king, Shakspere, it is true, found in Hall and Holinshed: but later, as well as earlier writers, of better authority, incline us to discredit the whole; and to refer the rupture between the king and his political creator to causes which have not reached posterity, or to that jealousy and ingratitude so natural, perhaps, to those who are under obligations too great to be discharged. *Beneficia*, says Tacitus, *eo usque læta sunt, dum videntur exsolvi posse; ubi multum antevenere, pro gratia odium redditur.* REMARKS.

354. ——Henry's *hope is done.*] So the folio. The quartos read:——*all our* hope is done. STEEVENS.

360. *Hath plac'd thy* beauty's *image, and thy virtue.*] So the folio. The quarto thus:

Hath plac'd thy *glorious* image, and thy virtues.

STEEVENS.

381. ——*to the* wisest;] So the folio. The quartos,——to the *world.* STEEVENS.

393. ——*thirty and* six *years,*] So the folio. The quartos, *thirty and* eight *years.* STEEVENS.

402. *When* nature brought him *to the door of death?*] Thus the folio. The quartos:

When *age did call him* to the door of death.

STEEVENS.

This passage unavoidably brings before the mind that admirable image of *old age* in Sackville's *Induction:*

"His withered fist still *knocking at death's dore,*" &c.

FARMER.

412. ——*that* were *not lawful* chosen.] Thus the folio. The quarto as follows:

——that *is* not lawful *heir*. STEEVENS.

422. *That this his love was an* external *plant*;] The old quarto reads rightly *eternal*; alluding to the plants of Paradise. WARBURTON.

425. *Exempt from* envy, *but not from disdain*,] I believe *envy* is in this place, as in many others, put for *malice* or *hatred*. His situation places him above these, though it cannot secure him from female disdain.

STEEVENS.

452. *You have a father able*——] This seems ironical. The poverty of Margaret's father is a very frequent topick of reproach. JOHNSON.

455. *Proud setter-up and puller-down of kings!*] The queen here applies to Warwick, the very words that Edward, act II. line 423, addresses to the Deity.

MONCK MASON.

458. *Thy sly* conveyance,——] Conveyance is *jugling*, and thence is taken for artifice and fraud.

JOHNSON.

486. *Did I let pass the abuse done to my niece?*] Thus Holinshed, p. 668, "King Edward did attempt a thing once in the earles house, which was much against the earles honestie (whether he would have defloured his daughter or his *nice*, the certaintie was not for both their honours revealed) for surely such a thing was attempted by king Edward." STEEVENS.

488. *Did I put Henry from his native right?*] Thus the folio. The quartos read:

And thrust king Henry from his native home?
And (most ungrateful) doth he use me thus?

524. ——*go* fear *thy king*——] That is, *fright* thy king. JOHNSON.

528. ——*to put armour on.*] It was once no unusual thing for queens themselves to appear in armour at the head of their forces. The suit which Elizabeth wore when she rode through the lines at Tilbury to encourage the troops, on the approach of the Armada, may be still seen in the Tower. STEEVENS.

531. ——*thy reward*;——] Here we are to suppose that, according to ancient custom, Warwick makes a present to the herald or messenger, whom the original copies call—a *Post*. STEEVENS.

534. ——*and* bid *false Edward battle*:] This phrase is common to many of our ancient writers. So, in the *Misfortunes of King Arthur*, a dramatick performance, 1587:

" ——my flesh abhors
" To *bid the battle* to my proper blood."

STEEVENS.

541. In former copies:

I'll join my eldest *daughter and my joy,*
To him forthwith,——] Surely this is a mistake of the copyists. Hall, in the ninth year of K. Edward IV. says, " Edward prince of Wales wedded Anne *second* daughter to the earl of Warwick." And the duke of Clarence was in love with the *elder*, the lady Isabel; and in reality was married to her five years before prince Edward took the lady Anne to wife.

And

And, in *King Richard the Third*, Gloucester, who married this lady Anne when a widow, says:

" For then I'll marry Warwick's *youngest* daughter.

" What though I kill'd her husband and her father?"

i. e. Prince Edward, and king Henry VI. her father-in-law. See likewise Holinshed, in his *Chronicle*, p. 671 and 674. THEOBALD.

543. *Yes, I agree*, &c.] Instead of this speech, the quarto has only the following:

With all my heart; I like this match full well.
Love her, son Edward, she is fair and young;
And give thy hand to Warwick, for his love.

STEEVENS.

ACT IV.

Line 7. THIS stage direction is sufficient proof that the play, as exhibited in the folio, was printed from a stage copy. I suppose these *eight* important personages were attendants. STEEVENS.

19. ——*are you* offended *too?*] So the folio. The quartos,

—— are you *against us* too? STEEVENS.

29. Cla. *Then this is my opinion*, &c.] Instead of this and the following speech, the quartos read thus:

Cla. My lord, then this is my opinion;
That Warwick, being dishonour'd in his embassage,
Doth seek revenge, to quit his injuries.
Glo. And Lewis, in regard of his sister's wrongs,
Doth join with Warwick to supplant your state.

STEEVENS.

43. ——*with the seas*,] This has been the advice of every man who in any age understood and favoured the interest of England. JOHNSON.

51. *And yet, methinks*, &c.] The quartos vary from the folio, as follows:

Cla. Ay, and for such a thing too, the lord Scales
Did well deserve at your hands, to have the
Daughter of the lord Bonfield; and left your
Brothers to go seek elsewhere; but in your madness
You bury brotherhood.

STEEVENS.

56. ——*you would not have bestow'd the heir.*] It must be remembered, that till the Restoration, the heiresses of great estates were in the wardship of the king, who in their minority gave them up to plunder, and afterwards married them to his favourites. I know not when liberty gained more than by the abolition of the court of wards. JOHNSON.

97. ——*to my marriage?*] The quartos read:

——to these wrongs. STEEVENS.

123. *You, that love me and Warwick, follow me.*] That Clarence should make this speech in the king's hearing is very improbable, yet I do not see how it can be palliated. The king never goes out, nor can Clarence be talking to a company apart, for he answers immediately to that which the Post says to the king.

JOHNSON.

You, that love me and Warwick, follow me:] When the earl of Essex attempted to raise rebellion in the city, with a design, as was supposed, to storm the queen's palace, he ran about the streets with his sword drawn, crying out, "They that love me, follow me." STEEVENS.

130. *Pembroke, and Stafford,* &c.] The quartos give the passage thus:

Pembroke, go raise an army presently;
Pitch up my tent; for in the field this night
I mean to rest; and, on the morrow morn,
I'll march to meet proud Warwick, ere he land
Those straggling troops which he hath got in France, *&c.* STEEVENS.

146. *Ay, in despight of all that shall withstand you.*] The quartos continue the speech thus:

Ay, my lord, in despight of all that shall withstand you;
For why hath nature made me halt downright
But that I should be valiant, and stand to it:
For if I would, I cannot run away. STEEVENS.

167. ——*very easy:*] Here the quartos conclude this speech, adding only the following lines:

Then

Then cry king Henry with resolved minds,
And break we presently into his tent.

STEEVENS.

213. *And come* now to create *you duke of York.*] Might we not read with a slight alteration?

And come to new create *you duke of York.*

JOHNSON.

227. *Then for his mind, be Edward England's king:*] That is, in his mind; as far as his own mind goes.

MONCK MASON.

239. *What now remains*, &c.] Instead of this and the following speech, the quartos have,

Clar. What follows now? all hitherto goes well,
But we must dispatch some letters into France,
To tell the queen of our happy fortune;
And bid her come with speed to join with us.
War. Ay, that's the first thing we have to do,
And free king Henry from imprisonment,
And see him seated on the regal throne.
Come, let's away; and, having past these cares,
I'll post to York, and see how Edward fares.

244. *Enter Rivers*, &c.] Throughout this scene the quartos vary in almost every speech from the folio. The variations however are hardly such as to deserve notice. STEEVENS.

336. ——*few men rightly* temper *with the stars*;] I suppose the meaning is, that few men conform their *temper* to their destiny; which king Henry did, when finding himself unfortunate he gave the management of publick affairs to more prosperous hands. JOHNSON.

377.

377. *This pretty lad*——] He was afterwards Henry VII. a man who put an end to the civil war of the two houses, but not otherwise remarkable for virtue. Shakspere knew his trade. Henry VII. was grandfather to queen Elizabeth, and the king from whom James inherited. JOHNSON.

Shakspere only copied this particular, together with many others, from Holinshed :—" whom when the king had for a good while beheld, he said to such princes as were with him: Lo, surelie this is he, to whom both we and our adversaries, leaving the possession of all things, shall hereafter give roome and place," p. 678.

This pretty lad will prove our country's bliss.] Thus the folio. The quartos thus :

Thou, pretty boy, shalt prove this country's bliss. STEEVENS.

410. *Now, brother Richard*, &c.] Instead of this, and the three following speeches, the quartos read only,

Enter Edward and Richard, with a troop of Hollanders.

Edw. Thus far from Belgia have we past the seas,
And march'd from Raunspur-haven unto York:
But soft! the gates are shut; I like not this.

Rich. Sound up the drum, and call them to the walls. STEEVENS.

Lord] Mr. Monck Mason recommends the omission of this word. REED.

440. *The good old man would fain that all were well,*]

The

The mayor is willing we should enter, so he may not be blamed. JOHNSON.

473. *The* bruit] *i. e.* noise. So, in Preston's *Cambises*:

" ———whose many acts do fly
" By *bruit* of fame."——— STEEVENS.

This French word *bruit* was very early made a denizen of our language. Thus in the Bible; " behold the noise of the *bruit* is come."—Jeremiah, x. 22. WHALLEY.

486. *Thanks, brave Montgomery,* &c.] Instead of this speech, the quartos have only the following:

Edw. We thank you all: lord mayor, lead on the way,
For this night we will harbour here in York;
And then as early as the morning sun
Lifts up his beams above this horizon,
We'll march to London to meet with Warwick,
And pull false Henry from the regal throne.
STEEVENS.

496. *Scene VIII.*] This scene is, perhaps, the worst contrived of any in these plays. Warwick has but just gone off the stage when Edward says,

" And towards Coventry bend we our course,
Where peremptory Warwick now remains."
MONCK MASON.

503. *Let's levy men, and beat him back again.*] This line expresses a spirit of war so unsuitable to the character of Henry, that I would give the first cold speech to the king, and the brisk answer to Warwick. This

line

line is not in the old quarto; and when Henry said nothing, the first speech might be as properly given to Warwick as to any other. JOHNSON.

Every judicious reader must concur in this opinion. STEEVENS.

535. ——*my* meed *hath got me fame:*] *Meed* signifies *merit*, both as a verb and a substantive: that it is used as a verb, is clear from the following foolish couplet which I remember to have read:

" Deem if I *meed*,
" Dear madam, *read.*"

A Specimen of Verses that read the same Way back-ward and forward. Sir J. HRWKINS.

547. *Shout within. A Lancaster! A Lancaster!*] Surley the shouts that ushered king Edward should be A York! A York! I suppose the author did not write the marginal directions, and the players confounded the characters. JOHNSON.

ACT V.

Line 3. ——*At Dunsmore,*——] The quartos read ——at Daintry. STEEVENS.

6. ——*at Daintry,*——] The quartos read——at Dunsmore. STEEVENS.

44. *The king was* slily *finger'd from the* deck !] The quartos read—*finely* finger'd.

Finely is subtilly. So, in Holinshed's reign of *K. Henry* VI. p. 640, "In his way he tooke by *fine* force, a tower," &c: Again, p. 649, "——and by *fine* force either to win their purpose, or end their lives in the same."

A pack of cards was anciently term'd *a deck of cards*. It is still, as I am informed, so called in Ireland. Thus, in *K. Edward* I. 1599:

"——as it were, turned us, with duces and trays, out of the *deck*."

Again, in the *Two Maids of Moreclacke*, 1609:

"I'll deal the cards and cut you from the *deck*."

Again, in *Selimus Emperor of the Turks*, 1638:

"Well, if I chance but once to get the *deck*,
"To deal about and shuffle as I would."

STEEVENS.

60. *The gates are open, let us enter too.*] Thus the folio. The quartos read:

The gates are open, see they enter in,
Let's follow them, and bid them battle in the streets.
Edw. No: so some other might set upon our backs,
We'll stay till all be enter'd, and then follow them. STEEVENS.

73. Two of thy name, both *dukes of Somerset*,
Have sold their lives unto the house of York;] The first of these noblemen was Edmund, slain at the battle

tle of Saint Alban's, 1455. See above. The second was Henry his son, beheaded after the battle of Hexham, 1463. The present duke Edmund, brother to Henry, was taken prisoner at Tewksbury 1471, and there beheaded, (infra, sc. 5.) his brother John losing his life in the same fight. REMARKS.

77. ———*to bid his brother battle*;] Here the quartos conclude this speech, and add the following:

Clar. Clarence, for Lancaster!

Edw. *Et tu Brute!* wilt thou stab Cæsar too!

A parly, sirra, to George of Clarence. STEEVENS.

80. *A parley is sounded,* &c.] This note of direction I restored from the old quarto. And, without it, it is impossible that any reader can guess at the meaning of this line of Clarence:

Look, here, I throw my infamy at thee. THEOBALD.

84. ——*to* lime *the stones*——] That is, To *cement* the stones. Lime makes mortar. JOHNSON.

86. ——*blunt,*——] Stupid, insensible of paternal fondness. JOHNSON.

106. ——*passing*——] Eminent, egregious; traiterous beyond the common track of treason. JOHNSON.

115. *For Warwick was a bug, that fear'd us all.*——] *Bug* is a bugbear, a terrifick being. JOHNSON.

124. *Thus yields the cedar to the axe's edge,*
Whose arms gave shelter to the princely eagle,
Under whose shade the ramping lion slept, &c.]

It has been observed to me, that the 31st chapter of the prophet *Ezekiel* suggested these images to Shak-

spere. "All thefowls of heaven made their nests in his boughs, and under his branches did all the beasts of the field bring forth their young." STEEVENS.

137. *Cedes coëmptis saltibus, et domo, villâque.* HOR.

This mention of his *parks* and *manors* diminishes the pathetick effect of the foregoing lines. JOHNSON.

142. *Ah, Warwich, Warwick!* &c.] These two speeches stand thus in the quartos:

Oxf. Ah, Warwick, Warwick! chear up thyself,
and live;
For yet there's hope enough to win the day.
Our warlike queen with troops is come from
France,
And at Southampton landed hath her train;
And, might'st thou live, then would we never fly.

War. Why, then, I would not fly, nor have I
now;
But Hercules himself must yield to odds:
For many wounds receiv'd, and many more re-
paid,
Hath robb'd my strong-knit sinews of their
strength,
And spite of spites needs must I yield to death.

STEEVENS.

164. *Away, away,* &c.] Instead of this line, the quartos have the following:

Come, noble Somerset, let's take our horse,
And cause retreat be sounded through the camp:
That all our friends remaining yet alive
May be forewarn'd, and save themselves by flight.

That

That done, with them we'll post unto the queen,
And once more try our fortune in the field.

STEEVENS.

165. *Thus far our fortune keeps an upward course,*
And we are grac'd with wreaths of victory.]
Thus the folio. The quartos thus:

Thus still our fortune gives us victory;
And girt our temples with triumphant joys.
The big-bon'd traitor Warwick hath breath'd his last.

STEEVENS.

172. ——*have arriv'd our coast,*] Milton uses the same structure, B. II. *Par. Lost*:

"——ere he arrive
"The happy isle." STEEVENS.

188. *Strike up the drum; cry—Courage! and away.*]
Thus the folio. The quartos have the following couplet:

Come, let's go; for if we slack this bright summer's day,
Sharp winter's showers will mar our hope for hay.

STEEVENS.

227. *Methinks, a woman,* &c.] The preceding speech is very imperfect in the quartos, and therefore not worth insertion. In this of the prince there is, however, much and important variation;

Prince. And if there be (as God forbid there should)
'Mongst us a timorous or fearful man,
Let him depart before the battles join:

Lest he in time of need entice another,
And so withdraw the soldiers' hearts from us.
I will not stand aloof, and bid you fight,
But with my sword press in the thickest throngs,
And single Edward from his strongest guard,
And hand to hand enforce him for to yield,
Or leave my body, as witness of my thoughts.

STEEVENS.

255. K. Edw. *Brave followers*, &c.] This scene is ill contrived, in which the king and queen appear at once on the stage at the head of opposite armies. It had been easy to make one retire before the other entered. JOHNSON.

262. *My tears* gainsay;] To *gainsay* is to unsay, to deny, to contradict. So, in a *Knack to know a Knave*, 1594.

" ———seeing my father grants
" I will not *gainsay*." STEEVENS.

295. *Let Æsop*, &c.] The prince calls Richard, for his crookedness, Æsop; and the poet, following nature, makes Richard highly incensed at the reproach. JOHNSON.

301. ——charm *your tongue*.] The quarto reads,
—*tame* your tongue.

The former is best. So, in Sir A. Gorges' Translation of *Lucan*, 1614:

" In hope that thy victorious arme
" Their dunghill crowing so will *charme*."

STEEVENS.

308. ——*thou likeness of this railer here.*] Thou that resemblest thy railing mother. JOHNSON.

The old copies describe *Edward* as striking the first blow, and *Gloster* the next; and I believe rightly; for history informs us that *Edward* smote the prince with his gauntlet, on which the rest dispatch'd him. The words *sprawl'st thou?* seem evidently to belong to *Richard*; and I have therefore continued them to him on the authority of ancient editions, in preference to the allotment of modern innovation. STEEVENS.

320. *The Tower, man, the Tower!*] The quarto adds ——*I'll root them out;* but, perhaps, injudiciously. STEEVENS.

333. *You have no children, butchers!*——] The same sentiment is repeated by Macduff, in the tragedy of *Macbeth*; and this passage may serve as a comment on that. BLACKSTONE.

337. ——*you have rid this sweeet young prince.*] The condition of this warlike queen would move compassion, could it be forgotten that she gave *York*, to wipe his eyes in his captivity, a handkerchief stained with his young child's blood. JOHNSON.

But surely it does move our compassion, though that be not forgotten. When we see any of our fellow-creatures involved in deep distress, from a just and tender cause, we attend only to their present sufferings, and not to their former crimes.

MONCK MASON.

346. *'Twas sin*——] She alludes to the desertion of Clarence. JOHNSON.

348. ——*where is that* devil's butcher,
Richard?——] *Devil's butcher*, is a butcher set on by the devil. JOHNSON.

370. *What scene of death hath* Roscius *now to act?*] *Roscius* was certainly put for Richard by some simple conceited player, who had heard of *Roscius* and of Rome; but did not know that he was an actor in comedy, not in tragedy. WARBURTON.

Shakspere had occasion to compare Richard to some player about to represent a scene of murder, and took the first or only name of antiquity that occurred to him, without being very scrupulous about its propriety.

I know not, however, that it is proved, on classical authority, that *Roscius* was no actor in tragedy. Nash, in *Pierce Penniless's Supplication to the Devil*, 1595, says, "Not *Roscius* nor *Æsope*, those admired *tragedians*, that had lived ever since before Christ was born, could ever performe more in action than famous Ned Allen."

Again, in *Acolastus his Afterwitte*, 1600:

"Through thee each murthering *Roscius* is appointed
"To *act strange scenes of death* on God's anointed."

Again, in *Certaine Satyres*, 1598:

"Was penn'd by *Roscio* the *tragedian*."

STEEVENS.

374. ——misdoubteth *every bush*:——] To *misdoubt* is to suspect danger, to fear. So, in *Humour out of Breath*, a comedy by John Day, 1608:

"*Hip.* Doubt and *misdoubt!* what difference is there here?

"*Oct.*

"*Oct.* Yes much: when men *misdoubt* 'tis said they *fear*." STEEVENS.

375. ——*hapless* male——] The word *male* is here used in a very uncommon sense, not for the male of the female, but for the male parent: the sweet bird is evidently his son prince Edward. MONCK MASON.

378. ——peevish *fool*——] As *peevishness* is the quality of children, *peevish* seems to signify *childish*, and by consequence *silly*. *Peevish* is explained *childish* in a former note of Dr. Warburton. JOHNSON.

Shakspere employs the word *peevish* in the same sense in *Cymbeline*, where the reader will find many instances of this use of it. STEEVENS.

398. *Which now mistrust no parcel of my fear*;] Who suspect no part of what my fears presage. JOHNSON.

405. *The night-crow cry'd, aboding luckless* time;] The quarto reads:

——aboading luckless *tune*.

If this be the true reading, it should be printed,

a boding luckless *tune*. MALONE.

407. *The raven* rook'd *her*——] To *rook*, or rather to *ruck*, is a north and west-country word, signifying to *squat down*, or *lodge* on any thing.

So, in Chaucer's *Knights Tale*, late edit. v. 1310:

"What is mankind more unto you yhold,

"Than is the shepe, that *rouketh* in the fold?"

Again, in the *Nonnes Preestes Tale*, ibid. v. 15232:

"O false morderour, *rucking* in thy den."

Again, in Gower *De Confessione Amantis*, Lib. IV. fol. 72.

"But

" But now thei *rucken* in her nest,
" And resten as hem liketh beste."

Again, in the Preface to Stanyhurst's Translation of *Virgil*, 1582:

" I cannot devine upon such bookes that happlye *rouke* in studentes mewes," &c.

Again, in the Translation of the IVth Book,

" Also on the turrets the skrich howle, &c.
" ——doth *ruck*," &c.

Again, in Warner's *Albion's England*, 1602, B. VII. ch. 37.

" Have lazy wings, be ever lean, in sullen corners *ruck*." STEEVENS.

415. *And, if the rest be true which I have heard,*
Thou cam'st———] Had our editors had but a grain of sagacity, or due diligence, there could have been no room for this absurd break, since they might have ventured to fill it up with certainty too. The old quarto would have led them part of the way:

Thou cam'st into the world———

And that the verse is to be completed in the manner I have given it, is incontestible; for unless we suppose king Henry actually reproaches him with this his preposterous birth, how can Richard in his very next soliloquy say,

Indeed, 'tis true that Henry told me of,
For I have often heard my mother say,
I came into the world with my legs forward.

I can easily see, that this blank was caused by the nicety of the players, to suppress an idecent idea. But,

with

with submission, this was making but half a cure, unless they had expunged the repetition of it out of Richard's speech too. THEOBALD.

439. *Let hell*, &c.] This line Dryden seems to have thought on in his *Oedipus*:

"It was thy crooked mind hunch'd out thy back,

"And wander'd in thy limbs." STEEVENS.

446. *But I will* sort *a pitchy day for thee*:] But I will *choose out* an hour whose gloom shall be as fatal to you. To *sort* is to *select*. So, in *The Spanish Tragedy*, 1605:

"———for they had *sorted* leisure."

Again, in the *Lover's Melancholy*, 1629:

"We shall *sort* time to take more notice of him."

STEEVENS.

447. *For I will buz abroad such prophecies,*
That Edward shall be fearful of his life;] The quartos add a line between these,

———*such prophecies,*
Under pretence of outward seeming ill,
That, &c. STEEVENS.

484. *Thanks, noble Clarence; worthy brother, thanks.*] This line has been given to king Edward: but I have, with the old quarto, restored it to the queen.

THEOBALD.

A LIST

A LIST of the several battles, fought between the houses of York and Lancaster, may possibly be thought no incurious addition to the notes on this play.

1. The battle of St. Alban's, between Richard duke of York, and king Henry; in which the latter was defeated and made prisoner; 23d of May, 1455.

2. The battle of Bloreheath (in Shropshire), between Richard earl of Salisbury (for York), and James lord Audley (for Lancaster); in which the latter was defeated and slain; 23d September, 1459.

3. The battle of Northampton, between the earls of March and Warwick, and king Henry; in which the king was again defeated and made prisoner; 10th July, 1460.

4. The battle of Wakefield, between Richard duke of York, and queen Margaret; in which the former was defeated and slain; 30th of December, 1460.

5. The battle of Mortimer's Cross, between Edward duke of York, and Jasper earl of Pembroke; in which the later was defeated, 1460.

6. The second battle of St. Alban's, between queen Margaret and the earl of Warwick; in which the latter was defeated; Shrove Tuesday, 17th February, 1460.

7. The action of Ferrybridge, between the lord Clifford (for Lancaster), and the lord Fitzwater (for York); in which the latter was surprized and killed, Clifford,

and

and almost all his party being slain in their retreat; 28th March, 1461.

8. The Battle of Towton, between king Edward and king Henry; in which the latter was defeated, and 36,000 men were slain; Palm Sunday-eve, 29th March, 1461.

9. The Battle of Hedgeley Moor (in Northumberland), between the lord Montacute (for York), and the lords Hungerford and Roos, Sir Ralph Percy and others (for Lancaster); in which the Lancastrians were defeated, and Percy slain; 25th April, 1463.

10. The battle of Hexham, between the lord Montacute and king Henry, in which the latter was defeated; 15th March, 1463.

11. The battle of Hedgecote (Banbury, or Cotswold), between the earl of Pembroke (for king Edward), and the lords Fitzhugh and Latimer, and Sir John Conyers (for the earl of Warwick, on the part of Lancaster); in which the former was defeated, 29th July, 1469.

12. The battle of Stamford (Losecoatfield), between Sir Robert Wells (for Warwick), and king Edward, in which the former was defeated; 1469.

13. The battle of Barnet, between king Edward and the earl of Warwick; in which the latter was defeated and slain (Easter Sunday); 14th April, 1471.

14. The

14. The battle of Tewksbury, between king Edward and queen Margaret; in which the latter was defeated and made prisoner: 3d May, 1471.

REMARKS.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TIMON OF ATHENS,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

LONDON:

Printed for, and under the Direction of,

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M DCC LXXXVII.

ANNOTATIONS

UPON

TIMON OF ATHENS.

TIMON of ATHENS.] Mr. Strutt the engraver, to whom our antiquaries are under no inconsiderable obligations, has in his possession a MS. play on this subject. It appears to have been written, or transcribed, about the year 1600. There is a scene in it resembling Shakspere's banquet given by Timon to his flatterers. Instead of *warm water* he sets before them *stones painted like artichokes*, and afterwards beats them out of the room. He then retires to the woods, attended by his faithful steward, who (like Kent in *K. Lear*) has disguised himself to continue his services to his master. Timon, in the last act, is followed by his fickle mistress, &c. after he was reported to have discovered a hidden treasure by digging. The piece

itself, (though it appears to be the work of an academick), is a wretched one. The Personæ Dramatis are as follows:

The actors names.

Timon.
Laches, his faithful servant.
Eutrapelus, a dissolute young man.
Gelasimus, a cittie heyre.
Pseudocheus, a lying trevailer.
Demeas, an orator.
Philargurus, a covetous churlish ould man.
Hermogenes, a fidler.
Abyssus, a usurer.
Lollio, a cuntrey clowne, Philargurus' sonne.
Stilpo, } Two lying philosophers.
Speusippus, }
Grunnio, a lean servant of Philargurus.
Obba, Tymon's butler,
Pœdio, Gelasimus' Page.
Two serjeants.
A sailor.
Callimela, Philargurus' daughter.
Blatte, her prattling nurse.

SCENE, Athens. STEEVENS.

ACT.

ACT I.

IN the old copy: *Enter &c. Merchant and* Mercer, *&c.*

STEEVENS.

Line 1. Poet. *Good day, Sir.*] It would be less abrupt, to begin the play thus:

Poet. *Good day.*

Pain. *Good day, Sir:* I am glad you're well.

FARMER.

6. *But what particular rarity,* &c.] Our author, it is observable, has made his poet in this play a knave. But that it might not reflect upon the *profession*, he has made him only a pretender to it, as appears from his having drawn him all the way, with a false taste and judgment. One infallible mark of which is, a fondness for every thing strange, surprizing, and portentous; and a disregard for whatever is common, or in nature. Shakspere therefore has, with great delicacy of judgment, put his poetaster upon this inquiry.

WARBURTON.

The learned commentator's note must shift for itself. I cannot but think that this passage is at present in coufusion. The poet asks a question, and stays not for an answer, nor has his question any apparent drift or consequence. I would range the passage thus:

Poet. *Ay, that's well known.*
But what particular rarity? what so strange?

That manifold record not matches?

Pain. *See!*

Poet. *Magick of bounty*, &c.

It may not be improperly observed here, that as there is only one copy of this play, no help can be had from collation, and more liberty must be allowed to conjecture. JOHNSON.

13. ———breath'd, *as it were*,

To an untirable and continuate *goodness.*]

Breathed is *inured by constant practice*; so trained as not to be wearied. To *breathe* a horse, is to exercise him for the course. JOHNSON.

———*continuate*———] This word is used by many ancient English writers. Thus, by Chapman, in his version of the 4th book of the *Odyssey*:

" Her handmaids join'd in a *continuate* yell."

STEEVENS.

15. *He passes.*] *i. e.* he exceeds, goes beyond common bounds. So, in the *Merry Wives of Windsor*:

" Why this *passes*, master Ford." STEEVENS.

18. ———*touch the estimate:*———] Come up to the price. JOHNSON.

19. *When we for recompence*, &c.] We must here suppose the poet busy in reading his own work; and that these three lines are the introduction of the poem addressed to Timon, which he afterwards gives the painter an account of. WARBURTON.

27 *As a gum which* oozes] The only ancient copy reads: *Our poesie* is *as a* gowne *which* uses.

STEEVENS.

30.

30. ———*and, like the current, flies*
Each bound it chafes.———] Thus the folio reads, and rightly. In later editions—*chases.*

WARBURTON.

This speech of the poet is very obscure. He seems to boast the copiousness and facility of his vein, by declaring that verses drop from a poet as gums from odoriferous trees, and that his flame kindles itself without the violence necessary to elicit sparkles from the flint. What follows next? that it, *like a current, flies each bound it chafes.* This may mean, that it expands itself notwithstanding all obstructions: but the images in the comparison are so ill-sorted, and the effect so obscurely expressed, that I cannot but think something omitted that connected the last sentence with the former. It is well known that the players often shorten speeches to quicken the representation: and it may be suspected, that they sometimes performed their amputations with more haste than judgment.

JOHNSON.

Perhaps the sense is, that having *touch'd on one subject, it flies off in quest of another.* The old copy seems to read:

Each bound it chases.———

The letters *f* and *s* are not always to be distinguished from each other, especially when the types have been much worn, as in the first folio. If *chases* be the true reading, it is best explained by the "——*se sequiturque fugit*——" of the Roman poet. STEEVENS.

This

This jumble of incongruous images, seems to have been designed, and put into the mouth of the poetaster, that the reader might appreciate his talents: his language therefore should not be considered in the abstract. HENLEY.

33. *Upon the heels*, &c.] As soon as my book has been presented to lord Timon. JOHNSON.

——*presentment*——] The patrons of Shakspere's age do not appear to have been all *Timons*.

" I did determine not to have dedicated my play to any body, because *forty shillings* I care not for, and above, few or none will bestow on these matters." Preface to a *Woman is* a *Weathercock*, by N. Field, 1612. STEEVENS.

36. ——*this* comes off *well and excellent.*] The meaning is: The figure rises well from the canvas. *C'est bien relevè.* JOHNSON.

What is meant by this term of applause I do not exactly know. It occurs again in the *Widow*, by B. Jonson, Fletcher, and Middleton:

" It *comes off* very fair yet."

Again, in *A Trick to catch the old One*, 1616: "Put a good tale in his ear, so that it *comes off cleanly*, and there's a horse and man for us. I warrant thee." Again, in the first part of Marston's *Antonio and Mellida*:

" *Fla.* Faith, the song will seem to *come off* hardly.

" *Catz.* Troth, not a whit, if you seem to *come off* quickly." STEEVENS.

38. ——*How this* grace

Speaks his own standing?——] This relates to the attitude of the figure; and means that it stands judiciously on its own centre. And not only so, but that it has a graceful standing likewise. Of which the poet in *Hamlet*, speaking of another picture, says,

" A *Station* like the Herald, Mercury,
" New-lighted on a heav'n-kissing hill."

Which lines Milton seems to have had in view, where he says of Raphael:

" At once on th' eastern *cliff of Paradise*
" He *lights*, and to his proper shape returns.
" ——*Like Maia's son he stood.*" WARBURTON.

This sentence seems to me obscure, and, however explained, not very forcible. *This grace speaks his own standing*, is only, *The gracefulness of this figure shews how it stands.* I am inclined to think something corrupted.

The passage, to my apprehension at least, *speaks its own meaning*, which is, how the graceful attitude of this figure proclaims that it stands firm on its centre, or gives evidence in favour of its own fixure. *Grace* is introduced as bearing witness to *propriety*. A similar expression occurs in *Cymbeline*, act ii. scene iv.

" ——never saw I figures
" So likely to *report themselves.*" STEEVENS.

41. ——*to the dumbness of the gesture*

One might interpret.] The allusion is to the puppet-shows, or motions, as they were termed in our author's time. The person who spoke for the puppets

was

was called an *interpreter*. See a note on *Hamlet*, act iii. scene v. MALONE.

46. ——*artificial* strife] *Strife* is either the contest of art with nature,

" *Hic ille est* Raphael, *timuit, quo sospite vinci*
" *Rerum magna parens, & moriente mori ;*"

or it is the contrast of forms or opposition of colours. JOHNSON.

That *artificial strife* means, as Dr. Johnson has explained it, *the contest of art with nature*, and not *the contrast of forms* or *opposition of colours*—may appear from our author's *Venus and Adonis*, where the same thought is more clearly expressed :

" Look when a *painter* would *surpass* the *life*,
" In limning out a well-proportion'd steed,
" His *art* with *nature's workmanship* at *strife*,
" As if the *dead* the *living* should exceed ;
" So, did this horse excell," &c. MALONE.

So, under the print of Noah Bridges, by Faithorne :

" Faithorne, with nature at a noble *strife*,
" Hath paid the author a great share of life," &c. STEEVENS.

And Ben Jonson, on the head of Shakspere by Droeshout :

" This figure that thou here seest put,
" It was for gentle Shakspere cut :
" Wherein the *graver* had a *strife*
" With *nature*, to *out-doo* the *life*." HENLEY.

49. ——*Happy* men!] I think we had better read : ——*Happy* man! It is the happiness of *Timon*, and not

not of the senators, upon which the poet means to exclaim. STEEVENS.

The text is right. The poet envies or admires the felicity of the senators in being Timon's friends, and familiarly admitted to his table, to partake of his good chear, and experience the effects of his bounty.

REMARKS.

51. ——*this confluence, this great flood of visitors.*]

"*Mane salutantûm totis vomit ædibus undam.*"

JOHNSON.

55. *Halts not particularly,*——] My design does not stop at any single characters. JOHNSON.

56. *In a wide sea of wax:*——] Anciently they wrote upon waxen tables with an iron stile. HANMER.

I once thought with Hanmer, that this was only an allusion to the Roman practice of writing with a style on waxen tablets; but it appears that the same custom prevailed in England about the year 1395. It seems also to be pointed out by implication in many of our old collegiate establishments. See Warton's *Hist. of English Poetry*, Vol. III. p. 151. STEEVENS.

——*no* levell'd *malice*] To *level* is to *aim*, to point the shot at a mark. Shakspere's meaning is, my poem is not a satire written with any particular view, or *levelled* at any single person; I fly like an eagle into the general expanse of life, and leave not, by any private mischief, the trace of my passage. JOHNSON.

61. *I'll* unbolt——] I'll open, I'll explain.

JOHNSON.

63.

63. ——*glib and* slipp'ry *creatures,*] *Slippery* is *smooth*, unresisting. JOHNSON.

68. ——*glass-fac'd flatterer*] That shows in his own look, as by reflection, the looks of his patron. JOHNSON.

70. ——*even he drops down*, &c.] Either Shakspere meant to put a falsehood into the mouth of his poet, or had not yet thoroughly planned the character of *Apemantus*; for in the ensuing scenes, his behaviour is as cynical to *Timon* as to his followers. STEEVENS.

The poet, seeing that *Apemantus* paid frequent visits to *Timon*, naturally concluded that he was equally courteous with his other guests. REMARKS.

76. ——*rank'd with all deserts,*——] *Cover'd with ranks* of all kinds of men. JOHNSON.

78. *To* propagate *their states:*——] To advance or improve their various conditions of life. JOHNSON.

84. ——*conceiv'd to scope,*] Properly imagined, appositely to the purpose. JOHNSON.

89. *In our* condition.] *Condition* for art. WARBURTON.

94. *Rain* sacrificial *whisp'rings in his ear,*] The sense is obvious, and means, in general, *flattering him.* The particular kind of flattery, may be collected from the circumstance of its being offered up in *whispers:* which shews it was the calumniating those whom *Timon* hated or envied, or whose vices were opposite to his own. This offering up, to the person flattered, the murdered reputation of others, Shakspere, with the utmost

most beauty of thought and expression, calls *sacrificial whisp'rings*, alluding to the victims offered up to idols. WARBURTON.

95. ——*through him*
Drink the free air.] *e. i.* catch his breath in affected fondness. JOHNSON.

So, in our author's *Venus and Adonis*:

"His nostrils *drink the air.*" MALONE.

101. ——*let him* slip *down*,] The old copy reads,
——*let him* sit *down*.
The emendation was made by Mr. Rowe. STEEVENS.

104. *A thousand moral paintings I can shew*,] Shakspere seems to intend in this dialogue to express some competition between the two great arts of imitation. Whatever the poet declares himself to have shewn, the painter thinks he could have shewn better. JOHNSON.

104. ——*mean eyes*——] *i. e.* inferior spectators. So, in *Wotton's Letter to Bacon*, dated March the last, 1613: "Before their majesties, and almost as many other *meaner eyes*," &c. TOLLET.

114 Periods *his comfort.*] To *period* is, perhaps, a verb of Shakspere's introduction into the English language. I find it, however used, by Heywood, after him, in *A Maidenhead Well Lost*, 1634:

"How easy could I *period* all my care."

Again in the *Country Girl*, by T. B. 1647:

"To *period* our vain grievings." STEEVENS.

117. ——must *need me.*] *i. e.* when he is *compelled* to have need of my assistance. STEEVENS.

123. *'Tis not enough*, &c.] This thought is better expressed by Dr. Madden in his Elegy on archbishop Boulter,

" He thought it mean
" Only to help the poor to beg again."

JOHNSON.

125. ——*your honour!*] The common address to a lord in our author's time, was *your honour*, which was indifferently used with your lordship. See any old letter, or dedication of that age. STEEVENS.

148. *Therefore he will be, Timon:*——] The thought is closely expressed, and obscure: but this seems the meaning: *If the man be honest, my Lord, for that reason he will be so in this; and not endeavour at the injustice of gaining my daughter without my consent.*

WARBURTON.

So, in *K. Henry VIII:*

" ——May he continue
" Long in his highness' favour; *and do justice*
" *For truth's sake and his conscience.*" STEEVENS.

172. ——*Never may*
That state or fortune fall into my keeping,
Which is not ow'd *to you!*——] The meaning is, let me never henceforth consider any thing that I possess, but as *owed* or due to you; held for your service, and at your disposal. JOHNSON.

183. ——*pencil'd figures are*
Even such as they give out.] Pictures have no hypocrisy; they are what they profess to be.

JOHNSON.

194. ——*unclew me quite.*] To *unclew*, is to *unwind* a ball of thread. To *unclew* a man, is to draw out the whole mass of his fortunes. JOHNSON.

198. *Are* prized *by their masters*:——] Are rated according to the esteem in which their possessor is held. JOHNSON.

204. *Enter Apemantus.*] See this character of a cynick finely drawn by Lucian, in his *Auction of the Philosophers*; and how well Shakspere has copied it. WARBURTON.

208. *When thou art Timon's dog*,——] When thou hast gotten a better character, and instead of being Timon, as thou art, shalt be changed to Timon's dog, and become more worthy of kindness and salutation.

When thou art Timon's dog,——] This is spoken δειπτικῶς, as Mr. Upton says some where:—striking his hand on his breast.

"Wote you who named me first the king's dogge?" says Aristippus in *Damon and Pythias*. FARMER.

237. *Not so well as plain-dealing*,——] Alluding to the proverb: "Plain dealing is a *jewel*, but they that use it die beggars." STEEVENS.

260. *That I had* no angry *wit to be a lord.*——] This reading is absurd, and unintelligible. But, as I have restored the text, *that I had* so hungry a wit, *to be a lord*, it is satirical enough of conscience, viz. I would hate myself, for having no more wit than to covet so insignificant a title. In the same sense, Shakspere uses *lean-witted* in his *Richard II.*

"And thou a lunatick, *lean-witted* fool."

WARBURTON.

The meaning may be, I should hate myself for *patiently enduring* to be a *lord*. This is ill enough expressed. Perhaps some happy critick may set it right. I have tried, and can do nothing, yet I cannot heartily concur with Dr. Warburton. JOHNSON.

If I hazard one conjecture, it is with the smallest degree of confidence. By *an angry wit* Apemantus may mean *the poet*, who has been provoking him. The sense will then be this: *I should hate myself, because I could prevail on no captious wit (like him) to take the title in my stead.* The *Revisal* reads:

"*That I had so* wrong'd my *wit to be a lord.*"

STEEVENS.

Perhaps the compositor has transposed the words, and they should be read thus:

Angry that I had no wit,—to be a lord.

Or,

Angry to be a lord,—that I had no wit.

BLACKSTONE.

268. *All of companionship.*] This expression does not mean barely that they all belong to one company, but that *they are all such as Alcibiades honours with his acquaintance, and sets on a level with himself.*

STEEVENS.

277. ——*The* strain *of man's bred out*
Into baboon and monkey.] Man is exhausted and degenerated; his *strain* or lineage is worn down into a monkey.

JOHNSON.

282. *Ere we* depart,——] *Depart* and *part* have the same meaning. So, in *K. John*,

"Hath willingly *departed* with a part."

i. e. Hath willingly *parted* with a part of the thing in question. STEEVENS.

305. ——*no* meed,——] *Meed*, which in general signifies reward or recompence, in this place seems to mean *desert*. So, in Heywood's *Silver Age*, 1613:

"And yet thy body *meeds* a better grave."

i. e deserves. Again, in a comedy called *Look about you*, 1600:

"Thou shalt be rich in honour, full of speed;

"Thou shalt win foes by fear, and friends by *meed*." STEEVENS.

308. *All use of quittance.*] *i. e.* All the customary returns made in discharge of obligations. WARBURTON.

342. *But* yonder *man is* ever *angry*.] The old copy reads:

But *yond* man is *very* angry.

Ever was introduced by Mr. Rowe. MALONE.

349. ——*I myself would have no power*:] I understand Timon's meaning to be: *I myself would have no power* to make thee silent, but I wish thou would'st *let my mate make thee silent*. Timon, like a polite landlord, disclaims *all power* over the meanest or most troublesome of his guests. TYRWHITT.

351. *I scorn thy meat; 'twould choak me, for I should Ne'er flatter thee*,——] The meaning is, I could not swallow thy meat, for I could not pay for it

with flattery; and what was given me with an ill-will would stick in my throat. JOHNSON.

354. ———*so many dip their meat*
In one man's blood;———] The allusion is to a pack of hounds, trained to pursuit, by being gratified with the blood of an animal which they kill; and the wonder is that the animal on which they are feeding *cheers them* to the chace. JOHNSON.

365. ——*wind-pipe's dangerous* notes:] The notes of the wind-pipe seem to be only the indications which shew where the wind-pipe is. JOHNSON.

Shakspere is very fond of making use of musical terms, when he is speaking of the human body, and *wind-pipe* and *notes* savour strongly of a quibble. STEEVENS.

367. *My lord, in heart*;——] That is, *my lord's health with sincerity*. JOHNSON.

So, in the *Queen of Corinth*, by Beaumont and Fletcher:

"I will be never more *in heart* to you."

Again, in *Love's Labour's Lost*, act V. sc. ii.

"——Dost thou not wish *in heart*,
"The chain were longer, and the letter short."
STEEVENS.

385. *Rich men* sin,——] Dr. Farmer proposes to read *sing*.

401. ——*for ever perfect*.] That is, arrived at the perfection of happiness. JOHNSON.

405. ——*How had you been my friends else? why have you that* charitable *title from thousands*,——] *Charitable* signifies, *dear, endearing*.

Milton

Milton hath used *charities* in a similar sense:

" Relations dear, and all the *charities*
" Of father, son, and brother——"

Alms, in English, are called *charities*, and from thence we may collect that our ancestors knew well in what the virtue of alms-giving consisted; not in the *act*, but the *disposition*. WARBURTON.

406. ——*why have you*, &c.] The meaning is probably this; Why are you distinguished from thousands by that title of endearment, was there not a particular connection and intercourse of tenderness between you and me. JOHNSON.

408. ——*I confirm you.*——] I fix your characters firmly in my own mind. JOHNSON.

411. ——*they were the most needless creatures living, should we ne'er have use for them: and*——] This passage I have restored from the old copy. STEEVENS.

420. *O joy, e'en made away ere it can be born!*] Tears being the effect of both joy and grief, supplied our author with an opportunity of conceit, which he seldom fails to indulge. Timon, weeping with a kind of tender pleasure, cries out, *O joy, e'en made away*, destroyed, turned to tears, before *it can be born*, before it can be fully possessed. JOHNSON.

421. *Mine eyes*, &c.] In the original edition the words stand thus: *Mine eyes cannot hol dout water, methinks. To forget their faults, I drink to you.* Perhaps the true reading is this, *Mine eyes cannot hold out*; they *water. Methinks, to forget their faults, I will drink to you.* Or if it may be explained without any change: *Mine*

eyes

eyes cannot hold out water, that is, cannot keep water from breaking in upon them. JOHNSON.

423. ——*to make them drink*,——] Hanmer reads,

——*to make them drink* thee:

and is again followed by Dr. Warburton, I think, without sufficient reason. The covert sense of Apemantus is, *what thou losest, they get.* JOHNSON.

425. ——*like a babe*——] That is, a *weeping babe.* JOHNSON.

To look for *babies* in the eyes of another, is no uncommon expression.

So, in *Love's Mistress*, by Heywood, 1636:

"Joy'd in his looks, look'd *babies* in his eyes."

Again, in *The Christian turn'd Turk*, 1612:

"She makes him sing songs to her, looks fortunes in his fists, and *babies* in his eyes."

Does not Lucullus dwell on Timon's metaphor by referring to circumstances preceding the birth; and mean that joy was conceived in their eyes, and sprung up there, like the motion of a babe in the womb? TOLLET.

440. In former copies:

There *taste, touch*, all *pleas'd from thy table rise*,

They *only now*,——] The *five* senses are talked of by Cupid, but three of them only are made out; and those only in a very heavy unintelligible manner. It is plain therefore we should read:

Th' ear, *taste, touch*, smell, *pleas'd from thy table rise*,

These *only now*, &c.

i. e.

i. e. the five senses, Timon, acknowledge thee their patron; four of them, viz. the *hearing*, *taste*, *touch*, and *smell*, are all feasted at thy board; and these ladies come with me to entertain your *sight* in a masque. Massinger, in his *Duke of Millaine*, copied the passage from Shakspere; and apparently before it was thus corrupted; where, speaking of a banquet, he says:

———*All that may be had*
To pleass the eye, *the* ear, taste, touch, *or* smell,
Are carefully provided.——— WARBURTON.

446. *They dance! They are mad women.*

Like madness, is the glory of this life,
As this pomp shews to a little oil, and root.] *The glory of this life is very near to madness*, as may be made appear from *this pomp*, exhibited in a place where a philosopher is feeding on *oil and roots*. When we see by example how few are the necessaries of life, we learn what madness there is in so much superfluity.

JOHNSON.

They dance!——-] I believe *They dance* to be a marginal note only; and perhaps we shonld read,

These *are mad women*. TYRWHITT.

454. ——*of their friends' gift?*] That is, given them by their friends. JOHNSON.

462. ——*mine own device*;] The mask appears to have been design'd by Timon to surprise his guests.

JOHNSON.

A mask of this kind may be seen in Strutt's Jonda Angel-cynnan, Vol. III. plate xi. HENLEY.

464. *My lord,*——] This answer seems rather to belong to one of the ladies. It was probably only mark'd *L* in the copy. JOHNSON.

In the old copy this speech is given to the 1 *Lord.* I have ventured to change it to the 1 *Lady*, as the author of the Revisal, and Mr. Edwards, as well as Dr. Johnson, concur in the emendation. There may not, however, be sufficient reason for the change; especially if the preceding line, "I am to thank *you* for it," be addressed to the *lords* by whom this masque appears to have been contrived. STEEVENS.

——*even at the best.*] *Take us* even *at the best*, means, you have seen the best we can do. They are supposed to be hired dancers, and therefore there is no impropriety in such a confession. STEEVENS.

476. ——*he'd be* cross'd *then, an he could.*] The poet does not mean here, that he would be *cross'd* in humour, but that he would have his hand *cross'd* with money, if he could. He is playing on the word, and alluding to our old silver penny, used before K. Edward the first's time, which had a *cross* on the reverse with a crease, that it might be more easily broke into halves and quarters, half-pence and farthings. From this penney, and other pieces, was our common expression derived, *I have not a* cross *about me*; *i. e.* not a piece of money. THEOBALD.

477. ——*eyes behind*;] To see the miseries that are following her. JOHNSON.

478. ——*for his mind.*] For nobleness of soul. JOHNSON.

484.

484. ——————*to*

Advance *this jewel*;——] To prefer it; to raise it to honour by wearing it. JOHNSON.

536. *I tell you true.*——] The other modern editions:

I'll *tell you.*—— JOHNSON.

539. ——*'tis not enough to give;*

Methinks, *I could deal kingdoms*——] *i. e.* I could dispense them on every side with an ungrudging distribution, like that with which I could deal out cards. STEEVENS.

546. *In defiled land,*——] This is the old reading, which apparently depends on a very low quibble. Alcibiades is told, *that his estate lies in a* pitch'd *field.* Now *pitch*, as Falstaff says, *doth defile.* Alcibiades therefore replies, that his estate lies *in defiled land.* This, as it happened, was not understood, and all the editors published,

I defy land,—— JOHNSON.

We should read—"*Ay*, [I] defiled land, my lord;" for so the passage stands in the first folio. "I *defy* land," is the corrupt reading of the second folio.

MALONE.

550. *All to you.*——] *i. e.* all good wishes, or all happiness to you. So, *Macbeth:*

"*All to all.*" STEEVENS.

555. Serving *of becks,*——] To *serve a beck*, means, *to pay a courtly obedience to a nod.* Thus, in *The Death of Robert Earl of Huntington*, 1601:

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"And

" And with a low *beck*
" Prevent a sharp check."

Again, in *The Play of the Four P's*, 1569:

" Then I to every soul again,
" Did give a *beck* them to retain."

In *Ram-alley* or *Merry Tricks*, 1611, I find the same word:

" I had my winks, my *becks*, treads on the toe."

Again, in Heywood's *Rape of Lucrece*, 1630:

" ——wanton looks,
" And privy *becks*, savouring incontinence."

Again, in Lilly's *Woman in the Moon*, 1597:

" And he that with a *beck* controuls the heavens."

It happens that the word *beck* has no less than four distinct significations. In Drayton's *Polyolbion*, it is enumerated among the appellations of *small streams of water*. In Shakspere's *Antony and Cleopatra*, it has its common meaning—*a sign of invitation made by the hand*. In *Timon*, it appears to denote a *bow*, and in Lylly's play, a *nod of dignity or command*, as well as in *Marius and Sylla*, 1594:

" Yea Sylla with a *beck* could break thy neck."

Again, in the interlude of *Jacob and Esau*, 1568:

" For what, O Lord, is so possible to man's judgment
" Which thou canst not with a *beck* perform incontinent ?"

STEEVENS.

See Surrey's Poems, p. 29.

" And with a *becke* full lowe he bowed at her feete."

TYRWHITT.

556.

556. *I doubt, whether their* legs, &c.] He plays upon the word *leg*, as it signifies a *limb* and a *bow* or *act of obeisance.* JOHNSON.

565. ——*I fear me, thou*
Wilt give away thyself in paper *shortly:*] *i. e.* be ruin'd by his securities entered into. WARBURTON.

574. *Thy heaven*—] The pleasure of being flattered. JOHNSON.

ACT II.

Line 7. —*TWENTY*——] Perhaps, *twain.* FARMER.

10. ——*No porter at his gate;*
But rather one that smiles, and still invites] *Sterness* was the characteristick of a porter. There appeared at Killingworth castle, "a *porter*, tall of parson, big of lim, and *stearn* of *countinauns.*" FARMER.

17. ——*be not* ceas'd] *i. e.* stopp'd. So, in *Claudius Tiberius Nero*, 1607:

"Why should Tiberius' liberty be *ceased.*"

Again, in the *Valiant Welchman*, 1615:

"——pity thy people's wrongs,
"And *cease* the clamours both of old and young."
STEEVENS.

18. ——*nor* then *silenc'd,*—] The old copy reads—*when.* STEEVENS.

32. ——*a naked gull,*] A *gull* is a bird as remarkable for the poverty of its feathers, as a phœnix is supposed to be for the richness of its plumage.

STEEVENS.

33. Which *flashes*, &c.] *Which*, the pronoun relative, relating to *things*, is frequently used, as in this instance, by Shakspere, instead of *who*, the pronoun relative, applied to *persons*. The use of the former instead of the latter is still preserved in the Lord's prayer.

STEEVENS.

43. ——*Never mind*

Was to be so unwise, to be so kind.] Of this mode of expression, conversation affords many examples: "I was always to be blamed, whatever happened." "I am in the lottery, but I was always to draw blanks."

JOHNSON.

48. *Good even, Varro:*——] It is observable, that this *good evening* is before dinner; for Timon tells Alcibiades, that they will *go forth again as soon as dinner's done*, which may prove that by *dinner* our author meant not the *cæna* of ancient times, but the mid-day's repast. I do not suppose the passage corrupt: such inadvertencies neither author nor editor can escape.

There is another remark to be made. Varro and Isidore sink a few lines afterwards into the servants of Varro and Isidore. Whether servants, in our author's time, took the names of their masters, I know not. Perhaps it is a slip of negligence.

JOHNSON.

In the old copy it stands: *Enter Caphis, Isidore, and Varro.*——

STEEVENS.

Good

Good even, or, as it is sometimes less accurately written, *Good den*, was the usual salutation from *noon*, the moment that Good-morrow became improper. This appears plainly from the following passage. *Romeo and Juliet*, act II. sc. iv.

" *Nurse.* God ye good morrow, gentlemen.

" *Mercutio.* God ye *good den*, fair gentlewoman.

" *Nur.* Is it *good den?*

" *Merc.* 'Tis no less I tell you; for the ..... hand of the dial is now upon .... *noon.*"

So, in Hamlet's greeting to Marcellus. Act I. scene i. Sir T. Hanmer and Dr. Warburton, not being aware, I presume, of this wide sense of *Good even*, have altered it to *Good morning*; without any necessity, as from the course of the incidents, precedent and subsequent, the day may well be supposed to be turn'd of *noon*.

TYRWHITT.

56. ——*we'll forth again,*] *i. e.* to hunting. It may be here observed, that in our author's time it was the custom to hunt as well after dinner as before. Thus in *Laneham's Account of the Entertainment at Kenelworth Castle*, we find, that Queen Elizabeth always, while there, hunted in the afternoon. So, in *Tancred and Gismunda*, 1592, Act II. sc. i.

" He means *this evening* in the park to hunt."

REED.

66. *That with your other noble parts you'll suit,*] *i. e.* that you will behave on this occasion in a manner consistent with your other noble qualities.

STEEVENS.

84. ——*of* broken *bonds*,] The first folio reads:

——*of debt*; *broken bonds*. STEEVENS.

94. *Enter Apemantus, and a Fool.*] I suspect some scene to be lost, in which the entrance of the fool, and the page that follows him, was prepared by some introductory dialogue, in which the audience was informed that they were the fool and page of Phrynia, Timandra, or some other courtesan, upon the knowledge of which depends the greater part of the ensuing jocularity. JOHNSON.

107. ——*Poor rogues, and usurers' men! bawds*, &c.] This is said so abruptly, that I am inclined to think it misplaced, and would regulate the passage thus:

Caph. *Where's the fool now?*

Apem. *He last ask'd the question.*

All. *What are we, Apemantus?*

Apem. *Asses.*

All. *Why?*

Apem. *That you ask me what you are, and do not know yourselves. Poor rogues, and usurers' men! bawds between gold and want! Speak*, &c.

Thus every word will have its proper place. It is likely that the passage transposed was forgot in the copy, and inserted in the margin, perhaps a little beside the proper place, which the transcriber wanting either skill or care to observe, wrote it where it now stands. JOHNSON.

117. *She's e'en setting on water to* scald, &c.] The old name for the disease got at Corinth was the *brening*,

ning, and a sense of *scalding* is one of the first symptoms. JOHNSON.

The same thought appears in the *Old Law*, by Massinger:

" ——look parboil'd
" As if they came from Cupid's *scalding*-house."
STEEVENS.

It was anciently the practice, and in inns perhaps still continues, to scald off the feathers of poultry, instead of plucking them. Chaucer hath referred to it, in his *Romaunt of the Rose*, 6820:

" Without *scalding* they hem *pulle*." HENLEY.

118. *'Would we could see you at Corinth.*] A cant name for a bawdy-house, I suppose, from the dissoluteness of that ancient Greek city; of which Alexander ab Alexandro has these words: " CORINTHI *super mille prostitutæ in templo Veneris assiduæ degere, & inflammata libidine quæstui meretricio operam dare, & velut sacrorum ministræ Deæ famulari solebant.*" Milton, in his *Apology for Smectymnus*, says: " Or searching for me at the Bordellos, where, it may be, he has lost himself, and raps up, without pity, the sage and rheumatic old prelatess, with all her young *Corinthian* laity, to enquire for such a one." WARBURTON.

121. ——*my* master's *page.*] In the first passage the Fool speaks of his *master*, in the second of his *mistress*. In the old copy it is *master* in both places. It should rather, perhaps, be *mistress* in both, as it is in a following and a preceding passage:

" *All.* How does your *mistress?*"

" *Fool.* My *mistress* is one, and I am her fool."

STEEVENS.

161. ——*than's artificial one*—] Meaning the celebrated philosopher's stone, which was in those times much talked of. Sir Thomas Smith was one of those who lost considerable sums in seeking of it.

JOHNSON.

Sir Richard Steele was one of the last eminent men who entertained hopes of being successful in this pursuit. His laboratory was at Poplar, a village near London, and is now converted into a garden-house.

STEEVENS.

204. ——*and at length*

How goes *our reckoning?*] It is common enough to propose, interrogatively, that of which neither the speaker nor the hearer has any doubt.

JOHNSON.

215. *With riotous* feeders;] *Feeders* are servants, whose low debaucheries are practised in the *offices* of a house. See a note on *Anthony and Cleopatra*, act III. sc. xi. " ——one who looks on *feeders*." It appears that what we now call *offices*, were anciently called *houses of office*. So, in Chaucer's *Clerkes Tale*, late edit. v. 8140:

" *Houses of office* stuffed with plentee

" Ther mayst thou see of deinteous vittaille."

STEEVENS.

218. ——*a wasteful cock*] Is what we call a *waste pipe*; a pipe which is continually running, and thereby prevents

prevents the overflow of cisterns and other reservoirs, by carrying off their superfluous water. This circumstance served to keep the idea of Timon's unceasing prodigality in the mind of the steward, while its remoteness from the scenes of luxury within the house, was favourable to meditation. COLLINS.

231. *No villanous bounty yet hath past my heart;*
Unwisely, not ignobly, have I given.] Every reader must rejoice in this circumstance of comfort which presents itself to Timon, who, although beggar'd through want of prudence, consoles himself with reflection, that his ruin was not brought on by the pursuit of guilty pleasures. STEEVENS.

236. *And try the* argument——] *Argument* for nature. WARBURTON.

How *argument* should stand for nature I do not see. But the licentiousness of our author forces us often upon far fetched expositions. *Argument* may mean *content*, as the *arguments* of a book; or for *evidences* and *proofs*. JOHNSON.

260. ——*I knew it the most* general *way*] *General* is not speedy, but *compendious*, the way to try many at a time. JOHNSON.

271. ——*intending*——] Is *regarding*, *turning their notice* to other things. JOHNSON.

To *intend* and to *attend* had anciently the same meaning. So, in the *Spanish Curate* of Beaumont and Fletcher:

"Good sir, *intend* this business." STEEVENS.

272. ——*and these hard* fractions,] Flavius, by *fractions*,

tions, means *broken* hints, *interrupted* sentences, *abrupt* remarks. JOHNSON.

273. ——*half-caps*,——] A *half-cap* is a *cap* slightly moved, not put off. JOHNSON.

——cold-moving *nods*,] *Cold-moving* is the same as coldly-moving. So—*perpetual-sober* god, for *perpetually* sober; *lazy-pacing clouds*—*loving-jealous*—*flattering-sweet*, &c.—Such distant and uncourteous salutations are properly termed *cold-moving*, as proceeding from a cold and unfriendly disposition. MALONE.

277. *Have their ingratitude in them* hereditary:] *Hereditary*, for by natural constitution. But some distempers of natural constitution being called *hereditary*, he calls their ingratitude so. WARBURTON.

280. *And nature as it grows again toward earth,*
Is fashion'd for the journey, dull and heavy.——]

The same thought occurs in *The Wife for a Month*, of Beaumont and Fletcher:

" *Beside, the fair soul's old too, it grows covetous,*
" *Which shews all honour is departed from us,*
" *And we are earth again.*" STEEVENS.

289. *Bid him suppose, some* good *necessity*
Touches his friend,——] *Good*, as it may afford *Ventidius* an opportunity of exercising his bounty, and relieving his friend, in return for his former kindness: —or, some *honest* necessity, not the consequence of a *villanous and ignoble bounty*. I rather think this latter is the meaning. MALONE.

ACT. III.

Line 8. ——*VERY* respectively *welcome*, &c.] *i. e.* respectfully. STEEVENS.

45. ——*three* solidares——] I believe this coin is from the mint of the poet. STEEVENS.

49. *And we alive, that liv'd?*——] *i. e.* And we who were alive then, alive now. As much as to say, *in so short a time.* WARBURTON.

54. *Let molten coin be thy damnation,*] Perhaps the poet alludes to the punishment inflicted on M. Aquilius by Mithridates. In the *Shepherd's Calendar*, however, Lazarus declares himself to have seen in hell "a great number of wide cauldrons and kettles, full of boyling lead and oyle, with other hot metals molten, in the which were plunged and dipped the covetous men and women, and to fullfill and replenish them of their insatiate covetise."

Again, in an ancient bl. let. ballad, entitled *The Dead Man's Song*:

"And ladles full of *melted gold*
"Were poured downe their throates."

STEEVENS.

57. *It* turns *in less than two nights?*——] Alluding to the *turning* or acescence of milk. JOHNSON.

59. *Unto his honour*——] Thus the old copy. What *Flaminius* seems to mean is,—This slave (to the honour of his character) has, &c. STEEVENS.

63. ——*of nature*] *Flaminius* considers that nutriment which *Lucullus* had for a length of time received at *Timon*'s table, as constituting a great part of his animal system. STEEVENS.

77. ——*to borrow so many talents,*——] Such is the reading of the old copy. *So many* is not an uncommon colloquial expression for an indefinite number. The stranger might not know the exact sum. STEEVENS.

88. ——*yet, had he* mistook *him, and sent to me,*——] *Lucius* has just declared, that he had fewer presents from *Timon* than *Lucullus* had received, who therefore ought to have been the first to assist him. Yet, says he, had *Timon mistook him*, or overlooked that circumstance, and sent to me, I should not have denied, &c. STEEVENS.

107. *If his occasion were not* virtuous,] The meaning may be;—If he did not want it for a good use. JOHNSON.

Dr. Johnson's explication is certainly right.—We had before,

"Some *good necessity* touches his friend."

MALONE.

108. ——*half so* faithfully.] *Faithfully*, for fervently. WARBURTON.

114. ——*that I should purchase the day before for a little* part, *and undo a great deal of honour?*——] By purchasing what brought me but little honour, I have lost the more honourable opportunity of supplying the wants of my friend. Dr. Farmer, however, suspects a quibble between *honour* in its common acceptation,

tation, and *honour* (*i. e.* the *lordsip* of a place) in a legal sense. See Jacobs' Law Dictionary. STEEVENS.

145. ——*in repect of his,*] *i. e.* considering *Timon*'s claim for what he asks. WARBURTON.

——*in respect of his,*] i. e. *in respect of his* fortune, what *Lucius* denies to *Timom* is in proportion to what *Lucius* possesses, less than the usnal alms given by good men to beggars. JOHNSON.

Does not *his*, refer to the *lip of Timon?*——Though Lucius himself drink from a silver cup which was *Timon's* gift to him, he refuses to *Timon*, in return, drink from any cup. HENLEY.

155. *I would have put my wealth into* donation,
And the best half should have return'd *to him,*]

Hanmer reads,

I would have put my wealth into partition,
And the bcst half should have attorn'd *to him.*

Dr. Warburton receives *attorn'd.* The only difficulty is in the word *return'd*, which, since he had received nothing from him, cannot be used but in a very low and licentious meaning. JOHNSON.

Had his necessity made use of me, I would have put my fortune into a condition to be alienated, and the best half of what I had gained myself, or received from others, should have found its way to him. Either such licentious exposition must be allowed, or the passage must remain in obscurity, as some readers may not chuse to receive Hanmer's emendation.

There is, however, such a word as *attorn'd.* See Holinshed's *Reign of K. Richard II.* p. 418: "——they plainly

plainly told him they would not *atturne* to him, nor be under his jurisdiction," &c. The following lines in *Hamlet*, act ii. scene ii. persuade me that my explanation of—*put my wealth into donation*—is very doubtful:

" *Put* your dread pleasures more into *command*
" Than to entreaty."

Again, in *Cymbeline*, act iii. scene iv.

" And mad'st me *put into contempt* the suits
" Of princely fellows," &c.

Perhaps the stranger means to say, I would have treated my wealth as a present originally received from him, and on this occasion have return'd him the half of that whole for which I supposed myself to be indebted to his bounty. STEEVENS.

162. *And now Ventidius is wealthy too,*
Whom he redeem'd from prison:——] This circumstance likewise occurs in the annonymous unpublished comedy of *Timon*:

" O yee ingrateful! have I freed yee
" From bonds in prison, to requite me thus,
" To trample ore mee in my misery?"

MALONE.

166. *They have all been* touch'd,——] i. e. *tried*, alluding to the *touchstone*. JOHNSON.

172. The original reading is,

——*his friends, like physicians*

Thrive, *give him over*:] Perhaps the following passage in Webster's *Dutchess of Malfy* is the best comment:

" ——Phy-

" ——Physicians thus
" *With their hands full of money*, use to *give o'er*
" Their patients."

The passage will then mean:——" His friends, like physicians, thrive by his bounty and fees, and either *relinquish, and forsake him*, or give his case up as desperate." *To give over* in the *Taming of the Shrew* has no reference to the irremediable condition of a patient, but simply means to leave, to forsake, to quit;

" And therefore let me be thus bold with you
" *To give you over* at this first encounter,
" Unless you will accompany me thither."

STEEVENS.

The passage quoted by Mr. Steevens from *The Dutchess of Malfy*, is a strong confirmation of the old reading; for Webster appears both in that and in another piece of his *(The White Devil)* to have frequently imitated Shakspere. MALONE.

185. *I had such* a courage——] Such an ardour, such an eager desire. JOHNSON.

188. *Excellent*, &c.] I suppose the former part of this speech to have been originally written in verse, as well as the latter; though the players having printed it as prose (omitting several syllables necessary to the metre) it cannot now be restored without such additions as no editor is at liberty to insert in the text.

STEEVENS.

189. —*The devil knew* not *what he did*,——] I cannot but think that the negative *not* has intruded into this

passage, and the reader will think so too, when he reads Dr. Warburton's explanation of the next words.

JOHNSON.

193. ——*will set him clear* ;——] The meaning, I think, is this :—The devil did not know what he was about [or how much his reputation for wickedness would be diminished] when he made man crafty: he thwarted himself [by thus raising up rivals to contend with him in iniquity, and at length to surpass him ;] and I cannot but think that at last the enormities of mankind will rise to such a height, as to make even Satan himself, in comparison, appear (what he would least of all wish to be) spotless and innocent.

Clear is in many other places used by our author and the contemporary writers, for *innocent*.

MALONE.

194. ——*takes* virtuous copies *to be wicked*; *like those*, &c.] This is a reflection on the puritans of that time. These people were then set upon the project of new-modelling the ecclesiastical and civil government according to scripture rules and examples; which makes him say, that *under zeal* for the word of God, they *would set whole realms on fire*. So Sempronius pretended to that warm affection and generous jealousy of friendship, that is affronted, if any other be applied to before it. At best the similitude is an awkward one: but it fitted the *audience*, though not the *speaker*.

WARBURTON.

203. ——*keep his house.*] *i. e.* keep within doors for fear of duns.

JOHNSON.

204. ——*Lucius*,——] Lucius is here again for the servant of Lucius. JOHNSON.

222. ——*a prodigal*'s *course*
Is like the sun'*s*;——] That is, like him in blaze and splendour.

" *Soles occidere & redire possunt.*" Catul.
JOHNSON.

239. *I am weary of this charge*,——] That is, of this *commission*, of this *employment*. JOHNSON.

246. *Else, surely*, his *had equall'd*.] Should it not be, *Else, surely*, mine *had equall'd*. JOHNSON.

The meaning of the passage is: *Your master, it seems, had more confidence in lord Timon than mine, otherwise his (i. e.* my master's) *debt (i. e.* the money due to him from Timon) *would certainly have been as great as your master's (i. e.* as the money which Timon owes to your master); that is, my master being as rich as your's, could and would have advanced Timon as large a sum as your master has advanced him, if he (my master) had thought it prudent to do so.
REMARKS.

278. *Enter* Servilius.] It may be observed that Shakspere has unskilfully filled his Greek story with Roman names. JOHNSON.

304. *Knock me down with 'em*,——] Timon quibbles. They present their written *bills*; he catches at the word, and alludes to the *bills*, or battle-axes, which the ancient soldiery carried, and were still used by the watch in Shakspere's time. See the scene between Dogberry, &c. in *Much ado about Nothing*. STEEVENS.

327. *Lucius, Lucullus,* &c.] The old copy reads: *Lucius, Lucullus, and Sempronius Vllorxà: all.*

STEEVENS.

349. *He is a man,* &c.] I have printed these lines after the original copy, except that, for *an honour,* it is there, *and honour.* JOHNSON.

——*setting* his fate *aside,*] *i. e.* putting this action of his, which was pre-determined by fate, out of the question. STEEVENS.

356. ——*and* unnoted *passion*

He did behave *his anger, ere 'twas spent,*] I would rather read:

——*and unnoted passion*

He did behave, ere was his anger spent.

Unnoted passion means, I believe, an uncommon command of his passion, such a one as has not hitherto been observed. *Behave his anger* may, however, be right. In Sir W. Davenant's play of the *Just Italian,* 1630, *behave* is used in as singular a manner:

"How well my stars *behave* their influence."

Again:

"——You an Italian, sir, and thus

"*Behave* the knowledge of disgrace!"

In both these instances, to *behave* is to *manage.*

STEEVENS.

359. *You undergo too* strict *a paradox,*] You undertake a paradox too *hard.* JOHNSON.

382. ——*what make we*

Abroad?——] *What do we,* or *what have we to do in the field?* JOHNSON.

385. *The ass, more captain than the lion*; &c.] I would regulate and point these lines thus:

Why do fond men expose themselves to battle,
And not endure all threats? sleep on't, and let
The foes quietly cut their throats, without
Repugnancy? If there be such valour
In the bearing, what make we abroad! why
Then, women are more valiant that stay
At home; if bearing carry it, the ass
More captain than the lion, and the felon, &c.

As the words—*more captain* than the lion—are found in the old copy, on what principle can they be changed, however harsh the phrase may sound to our ears?—That it was the author's, appears, I think, not only from the introduction to this speech of Alcibiades:—

" My lord, then under favour pardon me
" If I speak like a *captain*:"———

but from Shakspere's 66th Sonnet, where the word *captain* is used with at least as much harshness as in the text:

" And captive good attending *captain* ill."

Again, in another of his Sonnets:

" Like stones of worth they thinly placed are,
" Or *captain* jewels in the carkanet." MALONE.

390. ——*sinn'd extremest* gust;] I believe *gust* means *rashness*. The allusion may be to a sudden *gust of wind*. STEEVENS.

391. ——*by* mercy, *'tis most just.*] The meaning, I think is, Homicide in our own defence, *by a merciful*

and lenient interpretation of the laws, is considered as justifiable. MALONE.

404. ——*with* 'em ;——] The folio, *with* him. JOHNSON.

405. *He has made too much plenty with 'em ; he*
Is a sworn rioter ; *he has a sin*
That often drowns him, and takes his valour pri-
soner:] I would rather regulate these lines thus :

He has made too much plenty with them ; he's
A sworn rioter : he has a sin that often
Drowns him, and takes his valour prisoner.

The expression, *a sworn rioter*, seems to be similar to that of *sworn brothers*. See Mr. Whalley's note on *King Henry* V. Act I. MOLONE.

418. ——*your reverend ages love*
Security,——] He charges them obliquely with being usurers. JOHNSON.

433. ——*I should prove so* base,] *Base*, for dishonour'd. WARBURTON.

436. *Do you dare our anger ?*
'Tis in few *words, but spacious in effect ;*] This reading may pass, but perhaps the author wrote :

——*our anger ?*
'Tis few in *words, but spacious in effect.* JOHNSON.

444. *And not to swell our spirit,*] *Not to swell our spirit*, I believe, means, *not to put ourselves into any tumour of rage*, take our definitive resolution. So, in *King Henry* VIII. act III. sc. i.

" The hearts of princes kiss obedience,

" So

" So much they love it: but, to stubborn spirits,
" They *swell* and grow as terrible as storms."

STEEVENS.

463. *Upon that were my thoughts* tiring,——] A hawk, I think, is said to *tire*, when she amuses herself with pecking a pheasant's wing, or any thing that puts her in mind of prey. To *tire* upon a thing, is therefore, to be *idly employed upon it.* JOHNSON.

525. ——*your diet shall be in all places alike.*——] See a note on the *Winter's Tale*, Act I. sc. i. STEEVENS.

548. *Is your* perfection—] *Perfection* for exact or perfect likeness. WARBURTON.

Your *perfection* is *the highest of your excellence.*

JOHNSON.

551. ——*Live loath'd, and long,*] This thought has occurred twice before:

" ——let not that part
" Of nature my lord paid for, be of power
" To expel sickness, but *prolong his hour*:"

Again:

" Gods keep you *old* enough," &c. STEEVENS.

554. ——*time's flies,*] Flies of a season. JOHNSON.

555. ——*minute-jacks!*] A *minute-jack* is what was called formerly a *Jack of the clock-house*; an image whose office was the same as one of those at St. Dunstan's church in Fleet-street. See Sir John Hawkins's note on a passage in *Richard* III. STEEVENS.

556. ——*the infinite malady*] Every kind of disease incident to man and beast. JOHNSON.

ACT IV.

Line 1. ——YET *confusion*——] Hanmer reads, *let* confusion; but the meaning may be, *though by such confusion all things seem to hasten to dissolution*, yet *let not dissolution come, but the miseries of* confusion *continue.*

JOHNSON.

42. *Enter Flavius,*] Nothing contributes more to the exaltation of Timon's character than the zeal and fidelity of his servants. Nothing but real virtue can be honoured by domesticks; nothing but impartial kindness can gain affection from dependents.

JOHNSON.

74. *O, the* fierce *wretchedness*——] I believe *fierce* is here used for *hasty, precipitate.* Perhaps it is employed in the same sense by Ben Jonson in his *Poetaster:*

"And Lupus, for your *fierce* credulity,
"One fit him with a large pair of ears."

In another play our author has *fierce vanities.* In all instances it may mean *glaring, conspicuous, violent.* So, in Ben Johnson's *Bartholomew Fair*, the Puritan says:

"Thy hobby-horse is an idol, a *fierce* and rank idol."

STEEVENS.

82. ——*Strange, unnsual* blood,] In the *Yorkshire Tragedy*, 1609, attributed to Shakspere, *blood* seems to be used for *inclination, propensity*:

"For 'tis our *blood* to love what we are forbidden."

Strange

Strange, unusual blood, may therefore mean, strange unusual disposition. STEEVENS.

96. ——*thy sister's orb*] That is, the moon's, this *sublunary* world. JOHNSON.

101. ——*Not nature,*

To whom all sores lay siege,——] The meaning I take to be this: *Brother, when his fortune is enlarged, will scorn brother*; for this is the general depravity of human nature, which, *besieged as it is by misery*, admonished as it is by want and imperfection, when *elevated by fortune, will despise* beings of *nature like its own*. JOHNSON.

106. *It is the* pastor *lards the* brother's *sides,*

The want that makes him leave.——] Dr. Warburton found the passage already changed thus:

It is the pasture *lards the* beggar's *sides,*

The want that makes him lean.

And upon this reading of no authority, raised another equally uncertain.

Alterations are never to be made without necessity. Let us see what sense the genuine reading will afford. Poverty, says the poet, *bears contempt hereditary*, and *wealth native honour*. To illustrate this position, having already mentioned the case of a poor and rich brother, he remarks, that this preference is given to wealth by those whom it least becomes; *it is the* pastour *that greases or* flatters *the rich* brother, and will grease him on till *want make him leave*. The poet then goes on to ask, *Who dares to say this man*, this pastour, *is a flatterer*; the crime is universal; through all the

world

world *the learned pate*, with allusion to the pastour, *ducks to the golden fool.* If it be objected, as it may justly be, that the mention of a pastour is unsuitable, we must remember the mention of *grace* and *cherubims* in this play, and many such anachronisms in many others. I would therefore read thus:

It is the pastour lards the brother's sides,
'Tis *want that makes him leave.*

The obscurity is still great. Perhaps a line is lost. I have at least given the original reading. JOHNSON.

I am strongly inclined to Dr. Warburton's emendation. In *As you like It* we have—"*good pasture* makes *fat sheep*;" and in *King Richard II.* quarto, 1615, as also in the folio, we again find *pastors* printed by mistake for *pastures*:

" ——————and bedew
" Her *pastors*' grasse with faithful English blood."

Leave in the old copy is only *leane* with the *n* inverted. it was rightly corrected in the second folio.

MALONE.

Perhaps Shakspere wrote *pasterer*, for I meet with such a word in Greene's *Farewell to Follie*, 1617, "Alexander before he fell into the Persian delicacies, refused those cooks and *pasterers* that Ada queen of Caria sent to him." There is likewise a proverb among Ray's collection, which seems to afford much the same meaning as this passage in Shakspere. "Every one basteth the fat hog, while the lean one burneth."

STEEVENS.

110. ——*for every* grize *of fortune*] *Grize* for step or degree. POPE.

117. ——fang *mankind!*——] *i. e.* seize, gripe. This verb is used by Decker in his *Match me at London*, 1631:

" ——bite any catchpole that *fangs* for you."

STEEVENS.

121. ——*no idle votarist:*——] No insincere or inconstant supplicant. *Gold* will not serve me instead of *roots*. JOHNSON.

——*you* clear heavens!] This may mean either ye *cloudless skies*, or *ye deities exempt from guilt*. Shakspere mentions the *clearest gods* in *K. Lear*; and in *Acolastus*, a Comedy, 1540, a stranger is thus addressed, " Good stranger or alyen, *clere* guest," &c. Again, in the *Rape of Lucrece*:

" Then Collatine again by Lucrece side,
" In his *clear* bed might have reposed still."

i. e. his *uncontaminated* bed. STEEVENS.

124. ——*Why this*
Will lug your priests and servants from your sides;] Aristophanes, in his *Plutus*, act V. sc. ii. makes the priest of Jupiter desert his service to live with Plutus. WARBURTON.

126. *Pluck* stout *men's pillows from below their heads:*] *i. e.* men who have strength yet remaining to struggle with their distemper. This alludes to an old custom of drawing away a pillow from under the heads of men in their last agonies, to make their departure the easier. WARBURTON.

129. ——*the hoar leprosy*——] So in P. Holland's Translation of Pliny's *Nat. Hist.* b. xxviii. c. 12:

" the *foul white leprie* called *elephantiasis.*"

STEEVENS.

132. *That makes the* wappen'd *widow wed again*;] *Waped* or *wappen'd* signifies both sorrowful and terrified, either for the loss of a good husband, or by the treatment of a bad. But gold, he says, can overcome both her affection and her fears. WARBURTON.

In the comedy of the *Roaring Girl*, by Middleton and Decker, 1611, I meet with a word very like this, which the reader will easily explain for himself, when he has seen the following passage:

" Moll. And there you shall *wap* with me.

" Sir B. Nay, *Moll*, what's that *wap?*

" Moll. *Wappening* and niggling is all one, the

" rogue my man can tell you."

Again, in Ben Jonson's Masque of *Gypsies Metamorphosed:*

" Boarded at Tappington,

" *Bedded* at *Wappington.*"

Again, in *Martin Mark-all's Apologie to the Bel-man of London*, 1610: " *Niggling* is company-keeping with a woman; this word is not used now, but *wapping*, and thereof comes the name *wapping*-morts for whores."

It must not, however, be concealed, that Chaucer, in the *Complaint of Annelida*, line 217, uses the word with the sense in which Dr. Warburton explains it:

" My sewertye in *waped* countenance."

Wappened, according to the quotations I have already given, would mean—*The widow whose curiosity and passions had been already gratified.* So in *Hamlet*:

" The instances that second marriage move,
" Are base respects of *thrift*, but none of love."

And if the word *defunct*, in *Othello*, be explained according to its primitive meaning, the same sentiment may be discovered there. There may, however, be some corruption in the Text. After all, I had rather read—*weeping* widow. So in the ancient black letter ballad entitled *The little Barley Corne*:

" 'Twill make a *weeping widow* laugh,
" And soon incline to pleasure." STEEVENS.

The following passage in *The Two Noble Kinsmen* induces me to think that *wappen'd* means *stale*:

" ———We come towards the gods
" Young and *unwapper'd*, not halting under crimes
" Many and stale."

I suppose we should have read *unwappen'd*, or perhaps in the text we ought to read——the *wapper'd widow*. MALONE.

I believe, *unwapper'd* means undebilitated by venery, *i. e.* not *halting under crimes many and stale*.

STEEVENS.

Mr. Tyrwhitt explains *wap'd* in the line cited from Chaucer by *stupified*; a sense which accords with the other instances adduced by Mr. Steevens, as well as with Shakspere.—The *wappen'd* widow, is one who is no longer alive to those pleasures, the desire of which was her first inducement to marry. HENLEY.

135. *To the* April *day again.*——] That is, to the *Wedding day*, called by the poet, satirically, *April day*, or *fool's day*. JOHNSON.

The *April day* does not relate to *the widow*, but to the other *deceased female*, who is represented as the *outcast of an hospital*. She it is whom gold *embalms and spices* to the *April day again*: *i. e.* gold restores her to all the *freshness and sweetness* of youth. Such is the power of gold, that it will

"——make black, white; foul, fair;
"Wrong, right;" &c.

A quotation or two may perhaps support this interpretation. Sidney's *Arcadia*, p. 262. edit. 1633: "Do you see how the spring time is full of flowers, decking itself with them, and not aspiring to the fruits of autumn? What lesson is that unto you, but that in the *April of your age* you should be like April."

Again, in Stephens's *Apology for Herodotus*, 1607, "He is a young man, and in the *April of his age*." Peacham's *Compleat Gentleman*, chap. iii. calls *youth* "the *April* of man's life." Shakspere's Sonnet, entitled *Love's Cruelty*, has the same thought:

"Thou art thy mother's glass, and she in thee
"Calls back the lovely *April* of her prime."

Daniel's 31st sonnet has, "—the *April* of my years." Master Fenton "smells *April* and May." TOLLET.

138. *Do thy right nature.*—] Lie in the earth where nature laid thee. JOHNSON.

Thou'rt quick,] Thou hast life and motion in thee. JOHNSON.

160.

160. *I will not kiss thee* ;—] This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another, left the infector free. I will not, says Timon, take the rot from thy lips by kissing thee. JOHNSON.

Thus the *Humourous Lieutenant* says:

" He has some wench, or such a toy to kiss over,
" Before he go: 'would I had such another,
" *To draw this foolish pain down.*" STEEVENS.

171. ——*If*

Thou wilt not promise, &c.] That is, however thou may'st act, since thou art man, hated man, I wish thee evil. JOHNSON.

183. *Be a whore still! They love thee not, that use thee;*
Give them diseases, leaving with thee their lust:
Make use of thy salt hours, &c.] There is here a slight transposition. I would read:

——*They love thee not that use thee,*
Leaving with thee their lust; give them diseases,
Make use of thy salt hours, season the slaves
For tubs and baths;—— JOHNSON.

187. *To the* tub-fast, *and the diet.*] The author alludes to the lues venerea, and its effects. At that time the cure of it was performed either by guaiacum, or mercurial unctions: and in both cases the patient was kept up very warm and close; that in the first application the sweat might be promoted; and lest in the other, he should take cold, which was fatal. "The regimen for the course of guaiacum (says Dr. Freind

in his *History of Physick*, vol. II. p. 380.) was at first strangely circumstantial; and so rigorous, that the patient was put into a dungeon in order to make him sweat; and in that manner, as Fallopius expresses it, the bones, and the very man himself, was macerated." Wiseman says, in England they used a *tub* for this purpose, as abroad, a cave, or oven, or dungeon. And as for the unction it was sometimes continued for thirty-seven days (as he observes, p. 375.) and during this time there was necessarily an extraordinary *abstinence* required. Hence the term of the *tub-fast*.

WARBURTON.

In Jasper Maine's *City Match*, 1639:

" ——You had better match a ruin'd bawd,
" One ten times cur'd by sweating, and the *tub*."

The diet was likewise a customary term for the regimen prescribed in these cases. So, in *Springes to catch Woodcocks*, a collection of Epigrams, 1606:

" Priscus gave out, &c.——
" Priscus had tane *the diet* all the while."

Again, in another Collection of ancient Epigrams called the *Mastive*, &c.

" She took not *diet* nor the sweat in season."

So, in Beaumont and Fletcher's *Knight of the burning Pestle*:

" ——whom I *in diet* keep,
" Send lower down into the cave,
" And in a *tub* that's heated smoaking hot," &c.

Again, in the same play:

" ——caught

" ——caught us, and put us in a *tub*,
" Where we this two months sweat, &c.
" This bread and water hath our *diet* been," &c.
STEEVENS.

Of the tub mentioned in this note there is a print in *Holmes's Storehouse of Armory and Blazon*, with an account of it in book III. chap. xi. p. 421. which the reader, whose curiosity is alive to such subjects, may be referred to. M. C. T.

213. *Be as a plenatory plague, when Jove*
Will o'er some high-vic'd city hang his poison
In the sick air:——] This is wonderfully sublime and picturesque. WARBURTON.

We meet with the same image again in *King Richard II.*

" ——————or suppose,
" Devouring *Pestilence hangs* in our *air*."
MALONE.

224. ——exhaust *their mercy*;] *Exhaust* here signifies literally to *draw forth*. JOHNSON.

225. ——*bastard*——] An allusion to the tale of Oedipus. JOHNSON.

227. *Swear against objects*;] So in our author's 152d sonnet:
" Or made them *swear against the thing they see*."
STEEVENS.

239. *And to make* whores *a bawd.*] i. e. *enough to make a whore leave whoring, and a bawdle ave making of whores.*
JOHNSON.

243. *The immortal gods that hear you,——*] The same thought is found in *Antony and Cleopatra*, act i. scene iii.

"Though you with swearing *shake the throned gods.*"

Again, in the *Winters Tale*:

"Though you would seek to unsphere the stars with oaths." STEEVENS.

244. *I'll trust to your conditions:——*] You need not swear to continue whores, I will trust to your inclinations. JOHNSON.

248. *And be no turn-coats:——*] By an old statute, those women who lived in a state of prostitution, were, amongst other articles concerning their dress, enjoined to wear their garments with the *wrong-side outward*, on pain of forfeiting them. Perhaps there is in this passage a reference to it. HENLEY.

248. *——Yet may your pains, six months,*
Be quite contrary:——] I believe this means, *—Yet for half the year at least, may you suffer such punishment as is inflicted on harlots in houses of correction.* STEEVENS.

249. *——thatch your poor thin roofs*, &c.] About the year 1595, when the fashion became general in England of wearing a greater quantity of hair than was ever the produce of a single head, it was dangerous for any child to wander, as nothing was more common than for women to entice such as had fine locks into private places, and there to cut them off. I have this information from Stubbs's *Anatomy of Abuses*,

ses, which I have often quoted on the article of dress. To this fashion the writers of Shakspere's age do not appear to have been reconciled. So, in *A Mad World my Masters*, 1608: "———to wear perriwigs made of *another's hair*, is not this against kind?"

Again, in Drayton's *Mooncalf:*

"And with large sums they stick not to procure
"*Hair from the dead*, yea, and the most unclean;
"To help their pride they nothing would disdain."

Again, in Shakspere's 68th Sonnet:

"Before the golden tresses of the dead,
"The right of sepulchres, were shorn away
"To live a second life on second head,
"Ere *beauty's dead fleece* made another gay."

Warner, in his *Albion's England*, 1602, b. ix. c. 47, is likewise very severe on this fashion. Stowe informs us, that "women's *perriwigs* were first brought into England about the time of the massacre of Paris."

STEEVENS.

258. ——*men's spurring.*——] The disease that enfeebled their shins would have this effect.

STEEVENS.

260. *Nor sound his* quillets *shrilly:*——] *Quillets* are subtilties. So, in *Law Tricks*, &c. 1608: "———a *quillet* well applied!"

STEEVENS.

——hoar *the flamen,*] Give the flamen the *hoary leprosy*. So, in Webster's *Dutchess of Malfy*, 1623:

"———shew like *leprosy*,
"The whiter the fouler."

And before, in this play,

"Make the *hoar leprosy* ador'd." STEEVENS.

264. ——*that his particular to* foresee,] The metaphor is apparently incongruous, but the sense is good. To *foresee his particular*, is *to provide for his private advantage*, for which *he leaves the right scent of publick good*. In hunting, when hares have cross'd one another, it is common for some of the hounds *to smell from the general weal, and foresee their own particular*. Shakspere, who seems to have been a skilful sportsman, and has alluded often to falconry, perhaps alludes here to hunting. JOHNSON.

271. *And ditches* grave *you all!*] To *grave* is to entomb. The word is now obsolete, though sometimes used by Shakspere and his contemporary authors. So, in Lord Surrey's Translation of the fourth book of Virgil's *Æneid*:

"Cinders (think'st thou) mind this? of *graved* ghostes?"

To *ungrave* was likewise to turn out of a grave. Thus, in Marston's *Sophonisba*:

"——and me, now dead,
"Deny a grave: hurl us among the rocks
"To staunch beasts hunger: therefore, thus *un-grav'd*,
"I seek slow rest." STEEVENS.

278. *Yes, thou spok'st well of me.*] Shakspere, in this, as in many other places, appears to allude to the sacred writings: "Woe unto him of whom all men speak well!" MALONE.

285. *Whose womb unmeasurable, infinite breast,*] This image is taken from the ancient statues of Diana Ephesia Multimammia, called παναίολος Φύσις πάντων Μὴτηρ; and is a very good comment on those extraordinary figures. See Montfauçon, *l' Antiquité expliqueé.* l. iii. c. 15. Hesiod, alluding to the same representations calls the earth, ΓΑΙ' ΕΥΡΥΣΤΕΡΝΟΣ WARBURTON.

Whose infinite breast means no more than *whose boundless surface.* Shakspere probably knew nothing of the statue to which the commentator alludes. STEEVENS.

289. ——*eyeless venom'd worm,*] The serpent which we, from the smallness of his eyes, call the *blind worm,* and the Latins, *cæcilia.* JOHNSON.

290. ——*below* crisp *heaven,*] We should read *cript, i. e.* vaulted, from the Latin *crypta,* a vault. WARBURTON.

Mr. Upton declares for *crisp,* curled, bent, hollow. JOHNSON.

Perhaps Shakspere means *curl'd,* from the appearance of the clouds. In the *Tempest,* Ariel talks of riding

"On the *curl'd* clouds."

Chaucer in his *House of Fame,* says,

"Her here that was *oundie* and *crisp.*"

i. e. *wavy* and *curled.* Again, in the *Philosophers Satires,* by Robert Anton.

"Her face as beauteous as the *crisped* morn."

STEEVENS.

294. *Ensear* thy fertile and conceptious womb,] So, in *K. Lear:*

"*Dry*

"*Dry up* in her the organs of encrease."

STEEVENS.

295. *Let it no more* bring out ingrateful man!] This is an absurd reading. Shakspere wrote,

———*bring out* to *ungrateful man!*

i. e. fruits for his sustenance and support; but let it rather teem with monsters to his destruction. Nor is it to be pretended, that this alludes to the fable; for he is speaking of what the earth now brings forth; which thought he repeats afterwards:

"*Dry up thy harrow'd veins, and plow-torn leas,*" &c.

WARBURTON.

It is plain that *bring out* is *bring forth*, with which the following lines correspond so plainly, that the commentator might be suspected of writing his note without reading the whole passage. JOHNSON.

Neither Dr. Warburton nor Dr. Johnson seem to have been aware of the import of this passage. It was the great boast of the Athenians that they were *αυτοχθονες*; *sprung from the soil on which they lived*; and it is in allusion to this, that the terms *common mother* and *bring out*, are applied to the *ground*. HENLEY.

298. ——the *marbled* mansion——] So, Milton, b. iii. l. 564:

"Through the pure *marble* air"—— STEEVENS.

309. *This is in thee a nature but* affected;

A poor unmanly melancholy, sprung
From change of Fortune.——] The first and second folio read *infected*, and *change of future*. Rowe made the alteration. MALONE.

316. ——*the* cunning of a carper.] Cunning here seems to signify *counterfeit appearance.* JOHNSON.

The *cunning of a carper*, is the insidious art of a critick. "Shame not these woods," says *Apemantus*, "by coming here to find fault." *Maurice Kyffin* in the preface to his translation of Terence's *Andria*, 1588, says, "Of the *curious carper* I look not to be favoured." Again, *Ursula* speaking of the sarcasms of *Beatrice*, observes,

"Why sure, such *carping* is not commendable."

330. ——moist *trees*,] Hanmer reads very elegantly,

——moss'd *trees*. JOHNSON.

Shakspere uses the same epithet in *As you like it*, act iv.

"Under an oak, whose boughs were *moss'd* with age." STEEVENS.

331. ——*outliv'd the eagle*——] *Aquilæ Senectus* is a proverb. I learn from *Turbervile*'s book of falconry, 1575, that the great age of this bird has been ascertained from the circumstance of its always building its *eyrie*, or nest, in the same place. STEEVENS.

338. *Answer* mere nature,——] So, in *K. Lear*, act ii.

"And with presented nakedness outface
"The winds," &c. STEEVENS.

356. ——*is crown'd before*:] Arrives sooner at *high wish*; *i. e.* at the *completion of its wishes.* JOHNSON.

360. *Worse than the worst, content.*] Best states contentless have a wretched being, a being worse than that of the worst states that are content. JOHNSON.

362. ——*by his* breath,——] It means, I believe, by his *counsel*, by his *direction*. JOHNSON.

——*by his breath*,——I believe, is meant *his sentence*. To *breathe* is as licentiously used by Shakspere in the following instance from *Hamlet*:

" Having ever seen, in the prenominate crimes,
" The youth you *breathe* of, guilty," &c.

STEEVENS.

363. *Thou art a slave, whom Fortune's tender arm*
With favour never clasp'd;——] In a collection of sonnets entitled *Chloris, or the Complaint of the passionate despised Shepheard*, by William Smith, 1596, nearly the same image is found:

" Doth any live that ever had such hap
" That all their actions are of none effect?
" Whom *Fortune never dandled in her lap*,
" But as an abject still doth me reject."

MALONE.

364. ——*but bred a* dog.] Alluding to the word *Cynick*, of which sect *Apemantus* was. WARBURTON.

365. *Had'st thou, like us*,——] There is in this speech a sullen haughtiness, and malignant dignity, suitable at once to the lord and the man-hater. The impatience with which he bears to have his luxury reproached by one that never had luxury within his reach, is natural and graceful.

There is in a letter, written by the earl of Essex, just before his execution, to another nobleman, a passage somewhat resembling this, with which, I believe every

every reader will be pleased, though it is so serious and solemn that it can scarcely be inserted without irreverence.

"God grant your lordship may quickly feel the comfort I now enjoy in my unfeigned conversion, but that you may never feel the torments I have suffered for my long delaying it. *I had none but deceivers to call upon me, to whom I said, if my ambition could have entered into their narrow breasts, they would not have been so humble; or if my delights had been once tasted by them, they would not have been so precise. But your lordship hath one to call upon you, that knoweth what it is you now enjoy; and what the greatest fruit and end is of all contentment that this world can afford.* Think, therefore, dear earl, that I have staked and buoyed all the ways of pleasure unto you, and left them as sea-marks for you to keep the channel of religious virtue. For shut your eyes never so long, they must be open at the last, and then you must say with me, *there is no peace to the ungodly.*" JOHNSON.

365. ——*first*-swath——] From infancy. *Swath* is the dress of a new-born child. JOHNSON.

So, in Heywood's *Golden Age*, 1625:

"No more their cradles shall be made their tombs,

"Nor their soft *swaths* become their winding-sheets." STEEVENS.

366. The *sweet degrees*——] Thus the folio. The modern editors have, without authority, read *Through*,

&c. but this neglect of the preposition was common to many other writers of the age of Shakspere.

STEEVENS.

371. ——*precepts of* respect,——] Of obedience to laws.

JOHNSON.

Respect, I believe, means the *qu'en dira-t-on?* the regard of Athens, that strongest restraint on licentiousness: the *icy precepts*, *i. e.* that *cool* hot blood.

STEEVENS.

372. ——*But myself*,] The connection here requires some attention. *But* is here used to denote opposition; but what immediately precedes is not opposed to that which follows. The adversative particle refers to the two first lines,

Thou art a slave, whom fortune's tender arm
With favour never claspt; but bred a dog.
——*But myself,*
Who had the world as my confectionary, &c.

The intermediate lines are to be considered as a parenthesis of passion.

JOHNSON.

A similar thought occurs in the metrical romance of *William and the Werwolf*, preserved in the library of King's College, Cambridge:

"For heretofore of hardnesse hadest thou never
"But were brought forth in blisse as swich a burde ought
"Wyth alle maner gode metes, and to misse them now
"It were a botles bale," &c. p. 26. b.

STEEVENS.

377.

377. ——*with one winter's brush*, &c.] So, in Massinger's *Maid of Honour*:

"O summer friendship,
"Whose flatt'ring leaves that shadow'd us in our
"Prosperity, with the least gust drop off
"In the autum of adversity." STEEVENS.

384. ——*that poor rag*,] So, in *Richard III.* Margaret calls Gloster *rag* of honour; and in the same play, the overweening *rags* of France are mentioned. STEEVENS.

389. *Thou had'st been* knave, *and flatterer.*] Dryden has quoted two verses of Virgil to shew how well he could have written satires. Shakspere has here given a specimen of the same power by a line bitter beyond all bitterness, in which *Timon* tells *Apemantus*, that he had not virtue enough for the vices which he condemns. Dr. Warburton explains *worst* by *lowest*, which somewhat weakens the sense, and yet leaves it sufficiently vigorous.

I have heard Mr. Burke commend the subtilty of discrimination with which Shakspere distinguishes the present character of *Timon* from that of *Apemantus*, whom to vulgar eyes he would now resemble. JOHNSON.

Knave is here to be understood of a man who endeavours to recommend himself by a hypocritical appearance of attention, and superfluity of fawning officiousness; such a one as is called in *K. Lear*, a *finical superserviceable rogue*.—If he had had virtue enough to

attain the profitable vices, he would have been pro-
STEEVENS.
fitably vicious.

399. ——*take away thyself.*] This thought seems to have been adopted from Plutarch's life of Antony. It stands thus in Sir Tho. North's translation, "*Ape-mantus* said unto the other; O, here is a trimme banket *Timon*. *Timon* aunswered againe, yea, said he, *so thou wert not here.*" STEEVENS.

421. ——*for too much* curiosity;——] *i. e.* for too much finical delicacy. WARBURTON.

Dr. Warburton has explained the word justly. So, in Jervas Markham's *English Arcadia*, 1606, "——for all those eye-charming graces, of which with such *curiosity* she had boasted." So, in *Hobby*'s translation of *Castiglone*'s Cortegiano, 1556, "A waiting gentlewoman should flee *affection* or *curiosity*." *Curiosity* is here inserted as a synonymous *affection*, which means *affectation*. *Curiosity* likewise seems to have meant *capriciousness*. So, in Green's *Mamillia*, 1593, "Pharicle hath shewn me some curtesy, and I have not altogether requited him with *curiosity*: he hath made some shew of love, and I have not wholly seemed to mislike."
STEEVENS.

426. *Ay, though it look like thee.*] Timon here supposes that an objection against hatred, which through the whole tenor of the conversation appears an argument for it. One would have expected him to have answered,

Yes, *for it looks like thee.*

The

The old edition, which always gives the pronoun instead of the affirmative particle, has it,

I, though it look like thee. JOHNSON.

454. ——*the unicorn*, &c.] The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn he betakes himself to a tree: the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. *Gesner Hist. Animal.*

HANMER.

See a note on *Julius Cæsar*, act ii. sc. i. STEEVENS.

459. *thou wert german to the lion,*] This seems to be an allusion to Turkish policy:

"Bears, like the *Turk*, no brother near the throne." *Pope.* STEEVENS.

461. ——were *remotion*;] *i. e.* removal from place to place. So, in *K. Lear:*

"'Tis the *remotion* of the duke and her."

STEEVENS.

477. *Thou art the cap*, &c.] The *top*, the *principal*. The remaining dialogue has more malignity than wit.

JOHNSON.

479. *A plague on thee!*

Apem. *Thou art too bad to curse!*] In the former editions, this whole verse was placed to *Apemantus:* by which absurdity, he was made to curse *Timon*, and immediately to subjoin that he was too bad to curse. THEOBALD.

504. *'Twixt natural son and sire!———*]

Διὰ τοῦτον ἐκ ἀδελφοί

τοῦτον ἐ τοχῆες. *Anac.* JOHNSON.

507. *Whose blush doth thaw the consecrated snow*
That lies on Dian's lap!——] The imagery is here exquisitely beautiful and sublime.

WARBURTON.

Dr. Warburton might have said—Here is a very elegant turn given to a thought more coarsely expressed in *K. Lear:*

"———you simpering dame,
"Whose face *between her forks* presages snow."

STEEVENS.

511. *Thou* touch *of hearts!*] *Touch*, for *touchstone.*

STEEVENS.

523. *More things like men?——*] This line, in the old edition, is given to *Apemantus*, but apparently belongs to *Timon.*

JOHNSON.

525. *Enter Thieves.*] The old copy reads,—*Enter the Banditti.*

STEEVENS.

544. ——*you want much of* meat.] Thus both the player and poetical editor have given us this passage; quite *sand-blind*, as honest Launcelot says, to our author's meaning. If these poor thieves wanted *meat*, what greater want could they be cursed with, as they could not live on grass, and berries, and water? but I dare warrant the poet wrote,

———*you much want of* meet.

i. e. Much of what you *ought to be*; much of the qualities *befitting* you as human creatures. THEOBALD.

Such

Such is Mr. Theobald's emendation, in which he is followed by Dr. Warburton. Sir T. Hanmer reads,

———*you want much of* meat.

The thieves tell him, that they are *men that much do want*. Here is an ambiguity between *much want* and *want* of *much*. *Timon* takes it on the wrong side, and tells them that their *greatest want is*, that, like other men, *they want much of meat*; then telling them where meat may be had, he asks, *Want? why want?*

JOHNSON.

545. ——*the earth hath roots*, &c.]

Vile olus, & duris hærentia mora rubetis
Pugnantis stomachi composuere famem:
Flumine vicino stultus sitit.

I do not suppose these to be imitations, but only to be similar thoughts on similar occasions. JOHNSON.

553. ——*Yet thanks I must you con,*] To *con thanks* is a very common expression among our old dramatick writers. STEEVENS.

556. *In* limited *professions.*——] *Limited*, for legal. WARBURTON.

562. ——*since you* profess *to do't,*——] The old copy has,

———since you *protest* to do't—— MALONE.

567. *The sea's a thief, whose liquid surge resolves*
The moon *into salt tears;*———] The *sea* melting the *moon* into tears is, I believe, a secret in philosophy, which nobody but Shakspere's deep editors ever dreamed of. There is another opinion, which 'tis more reasonable to believe that our author may allude

allude to, viz. that the saltness of the sea is caused by several ranges, or *mounds* of rock-salt under water, with which *resolving* liquid the sea was impregnated. This I think a sufficient authority for changing *moon* into *mound*. WARBURTON.

I am not willing to receive *mounds*, which would not be understood but by him that suggested it. The *moon* is supposed to be humid, and perhaps a source of humidity, but cannot be *resolved* by the *surges* of the sea. Yet I think *moon* is the true reading. Here is a circulation of thievery described: The sun, moon, and sea, all rob, and are robbed. JOHNSON.

He says, that the *sun*, the *moon*, and the *sea* rob one another by turns, but the *earth* robs them all: the seas, *i. e. liquid surge*, by supplying the *moon* with moisture, robs her in her turn of the *soft* tears of *dew* which the poets always fetch from this planet. *Soft* for *salt* is an easy change. In this sense Milton speaks of her *moist continent*. *Par. Lost*, b. v. l. 422. And, in *Hamlet*, Horatio says,

" ———the *moist* star
" Upon whose influence Neptune's empire stands."

STEEVENS.

The *moon* is the governess of the floods, " but cannot be resolved by the surges of the sea." This seems incontestable, and therefore an alteration of the text appears to be necessary. I propose to read,

———*whose liquid surge resolves*
The main *into salt tears*;———

i. e.

i. e. resolves the *main land* or the continent into sea. In Bacon, as also in Shakspere's *K. Lear*, act iii. scene i. *main* occurs in this signification, and the earth is mentioned in the preceding line, as here it is in the same verse :

" Bids the wind blow the earth into the sea,
" Or swell the curled waters 'bove the *main*."

This thought is like that in *Ovid's Metamorphosis*, lib. xv.

" ———resolutaque tellus
" In liquidas rorescit aquas:"

which Sandys thus translates,

" Resolved earth to water rarifies."

Earth melting to sea is not an uncommon idea in our poets. So, in *Ben Jonson*, edit. 1756, vol. v. p. 381.

" Melt earth to sea, sea flow to air."

So, in Shakspere's *K. Henry IV.* part ii. act ii. scene i.

" The continent melt itself into the sea." I might add that in Chaucer, *mone*, which is very near to the traces of the old reading, seems to mean the globe of the earth, or a map of it, from the French, *monde*, the world; but I think *main* is the true reading here, and might easily be mistaken for *moon* by a hasty transcriber, or a careless printer, who might have in their thoughts the *moon*, which is mentioned in a preceding line. TOLLET.

If it be asked:—In what consists the theft of the *moon* from the *sun* more than in reflecting his light?—we shall at once be supplied with an easy solution of the old and true reading: for as *the moon snatches her*

pale

pale fire from the sun, so, *the sea's liquid surge resolves the moon into salt tears* by communicating to every drop dashed from its head a part of that light which, on its glassy side, had composed her reflected image.

In *Hamlet*, the verb *resolve* is used precisely in the same manner.

"O that this too solid flesh would melt,
"Thaw, and *resolve* itself into a *dew*!"

HENLEY.

I cannot say for a certainty whether *Albumazar* or this play was first written, as *Timon* made its earliest appearance in the folio, 1623. Between *Albumazar* and the *Alchemist* there has been likewise a contest for the right of eldership. The originalof *Albumazar* was an Italian comedy called *Lo Astrologo*, written by Battista Porta, the famous physiognomist of Naples, and printed at Venice in 1606. The translator is said to have been a Mr. Tomkins, a Fellow of Trinity College. The *Alchymist* was brought on in 1610, which is four years before *Albumazar* was performed for the entertainment of K. James; and Ben Jonson in his title-page boldly claims the merit of having introduced a new subject and new characters on the stage:

——*petere inde coronam*
Unde prius nulli velarint tempora musæ.

The play of *Albumazar* was not entered on the books of the Stationers' Company till April 28, 1615. In *Albumazar*, however, such examples of thievery likewise occur:

"*The*

" *The world's a theatre of theft: Great rivers*
" *Rob smaller brooks; and them the ocean.*
" *And in this world of ours, this microcosm,*
" *Guts from the stomach steal; and what they spare*
" *The meseraicks filch, and lay't i' the liver;*
" *Where (lest it should be found) turn'd to red nectar,*
" *'Tis by a thousand thievish veins convey'd,*
" *And hid in flesh, nerves, bones, muscles, and sinews,*
" *In tendons, skin, and hair; so that the property*
" *Thus alter'd, the theft can never be discovered.*
" *Now all these pilf'ries, couch'd, and compos'd in order,*
" *Frame thee and me; Man's a quick mass of thievery.*"

STEEVENS.

Puttenham in his *Arte of English Poesie*, 1589, quotes some one of a " reasonable good facilitie in translation, who finding *certaine* of Anacreon's odes very well translated by Ronsard the French poet—comes our minion, and translates the same out of French into English:" and his strictures upon him evince the publication. Now, this identical ode is to be met with in Ronsard! and as his works are in few hands, I will take the liberty of transcribing it.

" La terre les eaux va boivant,
" L'arbre la boit par sa racine,
" La mer salée boit le vent,
" Et le soleil boit la marine.
" Le soleil est beu de la lune,
" Tout boit soit en haut ou en bas:

" Suivant

" Suivant ceste regle commune,
" Pourquoy donc ne boirons-nous pas?"

Edit. fol. p. 507.

FARMER.

569. ——*by a* composture——] *i. e.* composition, compost.

STEEVENS.

581. *'Tis in the malice of mankind, that he thus advises us; not to have us thrive in our mistery.*] The reason of his advice, says the thief, is *malice to mankind*, not any kindness to us, or desire *to have us thrive in our mystery.*

JOHNSON.

586. *Let us first see peace in Athens*, &c.] This and the concluding little speech have in all the editions been placed to one speaker: But, it is evident, the latter words ought to be put in the mouth of the *second* thief, who is repenting, and leaving off his trade.

WARBURTON.

ACT V.

Line 9. *HOW* rarely *does it meet*——] *Rarely* for fitly; not for seldom.

WARBURTON.

10. *When man was* wish'd——] *Wish'd* means *recommended.*

REED.

11. *Grant, I may ever love, and rather* woo
Those that would mischief me, than those that do!]

The

The sense is, *Let me rather woo or caress those that* would *mischief, that* profess to mean me mischief, *than those* that really *do* me *mischief, under false pretensions of kindness.* The Spaniards, I think, have this proverb; *Defend me from my friends, and from my enemies I will defend myself.* This proverb is a sufficient comment on the passage.

JOHNSON.

24. *Knave* is here in the compound sense of a *servant* and a *rascal.*

JOHNSON.

31. ——*eyes do never give,*

But thorough lust, and laughter. Pity's sleeping:]

Eyes never flow (to *give* is to dissolve as saline bodies in moist weather) *but by lust* or *laughter.*

JOHNSON.

38. *It almost turns my dangerous nature* wild.] To *turn wild* is *to distract.* An appearance so unexpected, says Timon, *almost turns my savageness* to distraction. Accordingly, he examines with nicety lest his phrenzy should deceive him:

Let me behold thy face. Surely this man
Was born of woman.

And to this suspected disorder of mind he alludes:

Perpetual-sober, *gods!*——

Ye powers whose intellects are out of the reach of perturbation.

JOHNSON.

55. *If not an usuring*——] Timon asks—*Has not thy kindness some covert design? Is it not proposed with a view to gain an* equivalent *in return, or rather to gain* a great deal more *than thou offerest? Is it not at least the offspring of avarice,* if not *of something worse, of usury?* MALONE.

72. ——*from men*;] Away from human habitations. JOHNSON.

84. *Enter Poet, and Painter.*] The Poet and the Painter were within view when Apemantus parted from Timon, and might then have seen Timon, since Apemantus, standing by him, could see them: But the scenes of the thieves and steward have passed before their arrival, and yet passed, as the drama is now conducted, within their view. It might be suspected that some scenes are transposed, for all these difficulties would be removed by introducing the Poet and Painter first, and the thieves in this place. Yet I am afraid the scenes must keep their present order; for the Painter alludes to the thieves when he says, *he likewise enriched poor straggling soldiers with great quantity.* This impropriety is now heightened by placing the thieves in one act, and the Poet and Painter in another: but it must be remembered, that in the original edition this play is not divided into separate acts, so that the present distribution is arbitrary, and may be changed if any convenience may be gained, or impropriety obviated by alteration. JOHNSON.

In the immediately preceding scene, Flavius, Timon's steward, has a conference with his master, and receives gold from him. Between this and the present scene, a single minute cannot be supposed to pass; and yet the Painter tells his companion:——'*Tis said he gave* his steward *a mighty sum.*—Where was it said? Why in Athens, whence, it must therefore seem, they

are

are but newly come. Here then should be fixed the commencement of the fifth Act, in order to allow time for Flavius to return to the city, and for rumour to publish his adventure with Timon. But how are we in this case to account for Apemantus's announcing the approach of the Poet and the Painter in the last scene of the preceding act, and before the thieves appear? It is possible, that when this play was abridged for representation, all between this passage, and the entrance of the Poet and Painter, may have been omitted by the players, and these words put into the mouth of Apemantus to introduce them; and that when it was published at large, the interpolation was unnoticed. Or, if we allow the Poet and the Painter to see Apemantus, it may be conjectured that they did not think his presence necessary at their interview with Timon, and had therefore returned back into the city.

REMARKS.

I concur with Mr. Reed, who observes: "I am afraid many of the difficulties which the commentators on our author have employed their abilities to remove, arise from the negligence of Shakspere, who appears to have been less attentive to the connection of his scenes, than a less hasty writer may be supposed to have been." On this occasion Mr. Reed hath changed the beginning of the act, as he conceived some impropriety might be obviated by the alteration. The same regulation had been before adopted by a preceding editor.

* * *

109. ——*the deed of saying is*——] *The deed* of saying, though a harsh expression, is perfectly intelligible, and much in Shakspere's manner.—*The* doing *of that which we have* said *we would do, the accomplishment and performance of our promise, is, except among the lower classes of mankind, quite out of use.* So, in *Hamlet:*

" As he, in his peculiar act and force,
" May give his *saying deed.*"

Again, in *King Lear:*

" ——In my true heart
" I find she names my very *deed of love.*"

MALONE.

117. ——*It must be a* personating *of himself:*——] *Personating*, for representing simply. For the subject of this projected satire was Timon's *case*, not his *person.* WARBURTON.

128. *When the day serves, before* black-corner'd *night,*] An anonymous correspondent sent me this observation: " As the shadow of the earth's body, which is round, must be also conical over the hemisphere which is opposite to the sun, should we not read *black-coned?* See *Paradise Lost*, book IV."

To this observation I might add a sentence from Philemon Holland's translation of Pliny's *Natural History*, b. ii. " Neither is the night any thing else but the shade of the earth. Now the figure of this shadow resembleth a pyramis pointed forward, or a top turned upside down."

I believe, nevertheless, that Shakspere, by this expression,

pression, meant only as Night, which is as obscure as a *dark corner*. In *Measure for Measure*, Lucio calls the Duke, "*a duke of dark corners.*" STEEVENS.

152. *Let it go naked, men may see't the better:*] The humour of this reply is incomparable. It insinuates not only the highest contempt of the flatterer in particular, but this useful lesson in general, that the images of things are clearest seen through a simplicity of phrase; of which in the words of the precept, and in those which occasioned it, he has given us examples. WARBURTON.

167. ——*a counterfeit.*] It has been already observed, that a *portrait* was so called in our author's time. STEEVENS.

190. ——*a made-up villain.*] That is, a villain that adopts qualities and characters not properly belonging to him: a hypocrite. JOHNSON.

195. ——*in a draught,*] That is, *in the* jakes. JOHNSON.

199. ——*But two in company,*——] This is an imperfect sentence, and is to be supplied thus:

But two in company spoils all. WARBURTON.

This passage is obscure. I think the meaning is this: *but two in company*, that is, stand apart, *let only two be together*; for even when each stands single there are two, he himself and a villain. JOHNSON.

But, in the North, signifies, *without*. See a note on *Antony and Cleopatra*, act iv. sc. x.

This passage may likewise receive some illustrations

from another in the *Two Gentlemen of Verona.* "My master is a kind of knave; but that's all one, if he be but *one knave.*" The sense is, each man is *a double villain*; i. e. a villain with more than a single share of guilt. See Dr. *Farmer's* note on the third act of the *Two Gentlemen of Verona*, &c. Again, in *Promos and Cassandra*, 1578:

"Go, and *a knave with thee.*"

Again, in *The Storye of King Darius*, 1565, an interlude:

"———if you needs will go away,
"Take *two knaves* with you by my faye."

There is a thought not unlike this in *The Scornful Lady* of Beamont and Fletcher——"Take to your chamber when you please, there goes a black one with you, lady." STEEVENS.

229. ——*a cauterizing*——] The old copy reads, *cantherizing*: the poet might have written, *cancerizing*. STEEVENS.

244. And *now*——] So Hanmer. The old editions have,

Which *now*——— JOHNSON.

247. *Of its own* fall,——] *Falling off* in the quotation is *defection*. The Athenians *had sense*, that is felt the danger *of their own fall*, by the arms of Alcibiades. JOHNSON.

———*restraining aid to Timon*;] I think it should be *refraining aid*, that is, with-holding aid that should have been given to Timon. JOHNSON.

248. ——sorrowed *render*,] Thus the old copy. *Render* is *confession*. So in *Cymbeline*, act IV. sc. iv:

" ——may drive us to a *render*,
" Where we have liv'd." STEEVENS.

250. *Than their offence can weigh down by the dram*;] This which was in the former editions can scarcely be right, and yet I know not whether my reading will be thought to rectify it. I take the meaning to be, We will give thee a recompence that our offences cannot outweigh, *heaps of wealth down by the dram*, or delivered according to the exactest measure. A little disorder may perhaps have happened in transcribing, which may be reformed by reading:

——*Ay, ev'n such heaps*
And sums of love and wealth, down by the dram,
As shall to thee—— JOHNSON.

262. Allow'd *with absolute power*,—] *Allowed* is *licensed, privileged, uncontrolled.* So of a buffoon, in *Love's Labour lost*, it is said, that he is *allowed*, that is, at liberty to say what he will, a privileged scoffer. JOHNSON.

282. *There's not a* whittle *in th' unruly camp*,) A *whittle* is still in the midland counties the common name for a pocket clasp knife, such as children use. Chaucer speaks of a " Sheffield *whittell*." STEEVENS.

Not of a *clasp*, but a *sheath-knife*, carried in a side-pocket.

* * *

289.

289. ——*My long sickness*] The disease of life begins to promise me a period. JOHNSON.

311. *I have a tree*, &c.] Perhaps Shakspere was indebted to Chaucer's *Wife of Bath's prologue* for this thought. He might however have found it in *Painter's Palace of Pleasure*. Tom. I. Nov. 28. STEEVENS.

314. ——*in the sequence of degree*,] Methodically, from highest to lowest. JOHNSON.

323. ———*embossed* froth] When a deer was run hard and foamed at the mouth, he was said to be *emboss'd*. The thought is from *Painter's Palace of Pleasure*, Tom. I. Nov. 28. STEEVENS.

334. *In our* dear *peril*.] *Dear* may in this instance signify *immediate*. It is an enforcing epithet with not always a distinct meaning. To enumerate the seemingly various senses in which it may be supposed to have been used by our author, would at once fatigue the reader and myself. STEEVENS.

358. *Some beast* read *this*; *here does not live a man*.] Some beast *read* what? The soldier had yet only seen the rude pile of earth heap'd up for Timon's grave, and not the *inscription* upon it. We should read,

Some beast rear'd *this*;——

The soldier seeking, by order, for Timon, sees such an irregular mole, as he concludes must have been the workmanship of some beast inhabiting the woods; and such a cavity as must either have been so overarched, or happened by the casual falling in of the ground. WARBURTON.

Notwithstanding

Notwithstanding this remark, I believe the old reading to be the right. *The soldier had only seen the rude heap of earth.* He had evidently seen something that told him *Timon was dead*; and what could tell that but his tomb? The tomb he sees, and the inscription upon it, which not being able to read, and finding none to read it for him, he exclaims peevishly, *some beast read this*, for it must be read, and in this place it cannot be read by man.

There is something elaborately unskilful in the contrivance of sending a soldier, who cannot read, to take the epitaph in wax, only that it may close the play by being read with more solemnity in the last scene. JOHNSON.

The author of THE REMARKS, dissatisfied with Dr. Johnson's explanation, says: "——it is evident, that the soldier, when he first sees the heap of earth, does not know it to be a *tomb*. He concludes Timon must be dead because he receives *no answer*. It is likewise evident, that when he utters the words *some beast*, &c. he has not seen the inscription. And Dr. Warburton's emendation is therefore not only just and happy, but absolutely necessary. *What can this heap of earth be?* says the soldier; *Timon is certuinly dead, some beast must have* erected *this, for there does not live a man to do it. Yes, he is dead, sure enough*, and this must be his grave. What is the writing upon it?

371. ——*traverst arms*——] Arms across.

JOHNSON.

372.

372. ———*the time is* flush,] A bird is *flush* when his feathers are grown, and he can leave the nest. *Flush* is *maiure.* JOHNSON.

373. *When crouching marrow, in the bearer strong,*
Cries, of itself, No more :——] The marrow was supposed to be the original of strength. This image is from a camel kneeling to take up his load, who rises immediately when he finds he has as much laid on as he can bear. WARBURTON.

Pliny says, that the camel will not carry more than his accustomed and usual load. *Holland's Translation,* b. VIII. c. xviii. REED.

383. *Above* their *quantity.*] *Their* refers to *rages.* WARBURTON.

405. ———*not square*———] Not regular, not equitable. JOHNSON.

428. ———*uncharged ports :*] That is, *unguarded gates.* JOHNSON.

432. ———*not a man*
Shall pass his quarter,——] Not a soldier shall quit his station, or be let loose upon you; and, if any commits violence, he shall answer it regularly to the law. JOHNSON.

445. *caitiffs left !*] This epitaph is found in Sir Tho. North's translation of Plutarch, with the difference of one word only, viz. *wretches* instead of *caitiffs.* STEEVENS.

450. ——*our* brains *flow,*——] but we may read, our *brines flow.*

So,

So, in Sir *Giles Goosecap*,, 1606:

" I shed not the tears of my *brain*."

Again, in the *Miracles of Moses*, by Drayton:

" But he from *rocks* that fountains can command,
" Cannot yet stay *the fountains of his brain*."

STEEVENS.

So likewise in the prophet Jeremiah:—" O that mine eyes were waters, and my head a fountain of tears!" HENLEY.

453. *On*:—*Faults forgiven*.——I suspect that we ought to read

On thy low grave.—*One* fault's forgiven.——
Dead
Is noble Timon, &c.

One fault (viz. the ingratitude of the Athenians to Timon) is forgiven, *i. e.* exempted from punishment by the death of the injured person. TYRWHITT.

I have no doubt that Mr. Tyrwhitt's conjecture is right, and deserves a place in the text. *On* and *one* were anciently sounded alike, and in the plays of Fletcher and Massinger are perpetually confounded. Hence the transcriber's ear might have been easily deceived. MALONE.

458. ——*leach*.] *i. e.* physician. STEEVENS.

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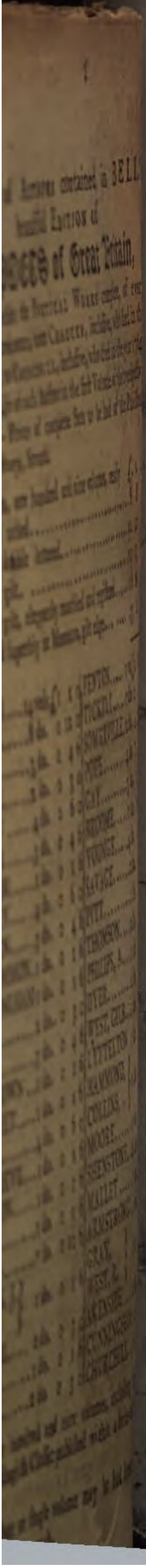

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Thirty-Fourth Number is TWO GENTLEMEN of VERONA, do.
The Thirty-Fifth Number is CORIOLANUS, ditto
The Thirty-Sixth Number is ANTONY and CLEOPATRA, do.

VZ.

362.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

HAMLET,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

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ANNOTATIONS

UPON

HAMLET.

ACT I.

Line 2. ——*Me:*——] i. e. *me* who am already on the watch, and have a right to demand the watch-word. STEEVENS.

14. *The* rivals *of my watch,*——] By *rivals of the watch*, are meant those who were to watch on the next adjoining ground. *Rivals*, in the original sense of the word, were proprietors of neighbouring lands, parted only by a brook, which belonged equally to both. HANMER.

So in *The Tragedy of Hoffman*, 1637:

"And make thee *rival* in those governments."

Again, in *Antony and Cleopatra*, act iii. sc. 5.—"having made use of him in the wars against Pompey, presently denied him *rivalry*." STEEVENS.

I should propose to point and alter this passage thus:—

If you do meet Horatio, and Marcellus
The *rival* of my watch—

Horatio is represented throughout the play as a gentleman of no profession. Marcellus was an officer, and consequently did that through duty, for which Horatio had no motive but curiosity. Besides, there is but one person on each watch. Bernardo comes to relieve Francisco, and Marcellus to supply the place of some other on the adjoining station. The reason why Bernardo, as well as the rest, expect Horatio, was because he knew him to be informed of what had happened the night before. WARNER.

Horatio, as it appears, watches out of curiosity. But in act ii. sc. 1. to Hamlet's question, *Hold you the watch to-night?* Horatio, Marcellus, and Bernardo, all answer, *We do, my honour'd lord.* The folio indeed reads *both*, which one may with greater propriety refer to Marcellus and Bernardo. If we did not find the latter gentleman in such good company, we might have taken him to have been, like Francisco whom he relieves, an honest but common soldier. The strange indiscriminate use of Italian and Roman names in this and other plays, makes it obvious that the author was very little conversant in even the rudiments of either language. REMARKS.

28. *What*, &c.] The quarto gives this speech to Horatio.

34. —*the minutes of this night*;] This seems to have been an expression common in Shakspere's time. I find it in one of Ford's plays, *The Fancies*, act v.

"I promise ere *the minutes of the night*."

STEEVENS.

36. —approve *our eyes*——] Add a new testimony to that of our eyes. JOHNSON.

So in Heywood's *Iron Age*, 1632:

"I can by grounded arguments *approve*
"Your power and potency." STEEVENS.

51. *Thou art a scholar, speak to it, Horatio.*] Thus Toby, in the *Night-Walker*, by Beaumont and Fletcher, says:

"——It grows still longer,
"'Tis steeple-high now; and it sails away Nurse,
"Let's call the butler up, for *he speaks Latin*,
"*And that will daunt the devil.*"

In like manner the honest butler in Mr. Addison's *Drummer*, recommends the steward to speak *Latin* to the ghost. REED.

53. ——*it* harrows *me*, &c.] To *harrow* is to conquer, to subdue. The word is of Saxon origin. So in the old bl. let. romance of *Syr Eglamour of Artoys*:

"He swore by him that *harowed* hell."

STEEVENS.

74. —*an angry* parle,] This is one of the affected words

words introduced by Lilly. So in *Two Wise Men and all the Rest Fools*, 1619:

"—that you told me at our last *parlè*."

STEEVENS.

75. *He smote the sledded* Polack *on the ice.*] *Pole-ax* in the common editions. He speaks of a prince of Poland whom he slew in battle. He uses the word *Polack* again, act ii. sc. 4. POPE.

Polack was, in that age, the term for an inhabitant of Poland. *Polaque*, French. JOHNSON.

So in *Vittoria Corombona*, &c. 1612:

"I scorn him
"Like a shav'd *Pollack*."

Sledded, from *sled*, or *sledge*, a carriage without wheels, made use of in the cold countries. STEEVENS.

77. —*and* just *at this dead hour*,] The old quarto reads *jumpe*: but the following editions discarded it for a more fashionable word. WARBURTON.

The old reading is, *jump at this* same *hour*; *same* is a kind of correlative to *jump*; *just* is in the oldest folio. The correction was probably made by the author.

JOHNSON.

Jump and *just* were synonymous in the time of Shakspere. Ben Jonson speaks of verses made on *jump names*, *i. e.* names that suit exactly. Nash says —"and *jumpe*, imitating a verse in *As in præsenti*." Again, in M. Kyffin's translation of the *Andria* of *Terence*, 1588:

"Comes he this day so *jumb* in the very time of
th

STEEVENS.

79.

79. *In what particular thought to work.*——] *i. e.* What particular train of thinking to follow.

STEEVENS.

80. —*Gross and scope*——] General thoughts, and tendency at large. JOHNSON.

85. —*daily* cast—] The quartos read *cost.*

STEEVENS.

87. *Why such impress of ship-wrights,*——] Judge Barrington, in his *Observations on the more ancient Statutes,* p. 300, having observed that Shakspere gives English manners to every country where his scene lies, infers from this passage, that in the time of queen Elizabeth, shipwrights as well as seamen were forced to serve.

WHALLEY.

99. —*who by a seal'd compact,*

Well ratify'd by law and heraldry,] Mr. Upton says, that Shakspere sometimes expresses one thing by two substantives, and that *law and heraldry* means, by the *herald law.* So in *Antony and Cleopatra,* act iv.

" Where rather I expect victorious life,

" Than *death and honour,*" *i. e.* honourable death.

STEEVENS.

Puttenham, in his *Art of Poesie,* speaks of the *Figure of Twynnes,* " *horses and barbes,* for *barbed horses, venim & Dartes* for *venimous Dartes,*" &c. FARMER.

106. —*as, by* that cov'nant,

And carriage of the articles design'd,] The old quarto reads,

—*as by the same* comart;

and this is right. *Comart* signifies a bargain, and *carrying*

rying of the articles, the *covenants* entered into to confirm that bargain. Hence we see the common reading makes a tautology. WARBURTON

I can find no such word as *comart* in any dictionary. STEEVENS.

107. *And* carriage *of the articles* design'd,] *Carriage* is *import*; *design'd* is *formed*, *drawn up between them*. JOHNSON.

109. *Of* unimproved—] *Unimproved* for *unrefined*. WARBURTON.

Full of unimproved mettle, is full of spirit not regulated or guided by knowledge or experience. JOHNSON.

111. *Shark'd* up a list, &c.] I believe to *shark up* means to pick up without distinction, as the *shark*-fish collects his prey. The quartos read *lawless* instead of *landless*. STEEVENS.

It appears from what follows, verse 116, that *landless* is the proper word. HENLEY.

113. *That hath a* stomach *in't*;——] *Stomach*, in the time of our author, was used for *constancy*, *resolution*. JOHNSON.

120. —*romage*——] Tumultuous hurry. JOHNSON.

121. [*I think*, &c.] These, and all other lines confined within crotchets throughout this play, are omitted in the folio edition of 1623. The omissions leave the play sometimes better and sometimes worse, and seem made only for the sake of abbreviation. JOHNSON.

It

It may be worth while to observe, that the title-pages of the first quartos in 1604 and 1605, declare this play to be *enlarged to almost as much againe as it was, according to the true and perfect copy*. STEEVENS.

122. *Well may it sort,*—] The cause and the effect are proportionate and suitable. JOHNSON.

125. *A* mote *it is,*—] The first quarto reads, a *moth*. STEEVENS.

126. —palmy *state of Rome,*] *Palmy* for *victorious*; in the other editions, *flourishing*. POPE.

130. *Stars shone with trains of fire; dews of blood fell,* &c.] Thus Mr. Rowe altered these lines, which have no immediate connection with the preceding ones. The quartos read (for the passage is not in the folio):

As stars with trains of fire, and dews of blood,
Disasters *in* the sun,—

Perhaps an intermediate line is lost. STEEVENS.

131. Disasters *veil'd the sun*;—] *Disasters* is here finely used in its original signification of evil conjunction of stars. WARBURTON.

Stars shone *with trains of fire*; *dews of blood* fell;
Disasters veil'd *the sun*;] The words *shone*, *fell*, and *veil'd*, having been introduced by Mr. Rowe without authority, may be safely rejected. Might we not come nearer the original copy by reading,

Astres, with trains of fire and dews of blood,
Disastrous, *dimm'd* the sun.

There is, I acknowledge, no authority for the word *astres*; but our author has coined many words, and in

this very speech there are two, *gibber* and *precurse*, that are used, I believe, by no other writer. He seems to have laboured here to make his language correspond with the preternatural appearances that he describes. *Astres* [from *astrum*] is of exactly the same formation as *antres*, which he has introduced in *Othello*, and which is not, I believe, found elsewhere. The word now proposed being uncommon, it is not surprising that the transcriber's ear should have deceived him, and that he should have written, instead of it, two words *(As stars)* of nearly the same sound. The word *star*, which occurs in the next line, is thus rendered not so offensive to the ear, as it is as the text now stands. If, however, this be thought too licentious, we might read, with less departure from the old copy than Mr. Rowe's text,

His stars, with trains of fire, and dews of blood,
Disastrous, dimm'd the sun;——

i. e. the stars that presided over Cæsar's fortunes. So in our author's 26th Sonnet:

" 'Till whatsoever *star*, that guides my moving,
" Points on me graciously with fair aspect."

Each of the words proposed, and printed above in Italicks, might have been easily confounded by the ear with those that have been substituted in their room. The latter, *dimm'd*, is fully supported not only by Plutarch's account in the life of Cæsar ["also the brightness of the *sunne* was *darkened*, the which, all that yeare through, rose very *pale*, and *shined not out*"],

out"], but by various passages in our author's works. So in *The Tempest*:

" ———I have be-*dimm'd*
" The noon-tide *sun*."

Again, in *King Richard III.*

" As doth the blushing discontented *sun*,—
" When he perceives the envious clouds are bent
" To *dim* his glory."

Again, in our author's 18th Sonnet:

" Sometimes too hot *the eye of heaven* shines,
" And often is his gold complexion *dimm'd*."

In the first act of this play, the quarto, 1611, reads —" 'Tis not my inky cloke *could smother*"—[for *good mother*]. If, as in the present instance, there had been but one copy, how could this strange error have been rectified but by the boldness of conjecture?

MALONE.

134. *And even*——] Not only such prodigies have been seen in Rome, but the elements have shewn our countrymen like forerunners and foretokens of violent events. JOHNSON.

—*precurse of* fierce *events*,—] *Fierce*, for *terrible*. WARBURTON.

I rather believe that *fierce* signifies *conspicuous*, *glaring*. It is used in a somewhat similar sense in *Timon*

—O the *fierce* wretchedness that glory brings!

STEEVENS.

136. *And prologue to the* omen *coming on*,] But *prologue* and *omen* are merely synonymous here. The poet means, that these strange *phœnomena* are prologues

and forerunners of the events *presag'd:* and such sense the slight alteration which I have ventured to make, by changing *omen* to *omen'd*, very aptly gives.

THEOBALD.

Omen, for *fate*. WARBURTON.

Hanmer follows Theobald.

A distich from the life of Merlin, by Heywood, will shew that there is no occasion for correction:

"Merlin well vers'd in many an hidden spell,
"His countries *omen* did long since foretell."

FARMER.

Again, in *The Vow-Breaker*:

"And much I fear the weakness of her braine
"Should draw her to some *ominous* exigent."

STEEVENS.

141. If *thou hast any* sound,—] The speech of Horatio to the spectre is very elegant and noble, and congruous to the common traditions of the causes of apparitions. JOHNSON.

168. *Whether in sea*, &c.] According to the pneumatology of that time, every element was inhabited by its peculiar order of spirits, who had dispositions different, according to their various places of abode. The meaning therefore is, that all *spirits extravagant*, wandering out of their element, whether aërial spirits visiting earth, or earthly spirits ranging the air, return to their station, to their proper limits in which they are *confined*. JOHNSON.

Bourne of Newcastle, in his *Antiquities of the common People*, informs us, "It is a received tradition among

among the vulgar, that at the time of cock-crowing, the midnight spirits forsake these lower regions, and go to their proper places.—Hence it is, says he, that in country places, where the way of life requires more early labour, they always go cheerfully to work at that time; whereas if they are called abroad sooner, they imagine every thing they see a wandering ghost." And he quotes on this occasion, as all his predecessors had done, the well-known lines from the first hymn of *Prudentius*. I know not whose translation he gives us, but there is an old one by Heywood. The *pious Chansons*, the *hymns* and *carrols*, which Shakspere mentions presently, were usually copied from the elder Christian poets. FARMER.

169. *Th' extravagant*—] *i. e.* got out of its bounds. WARBURTON,

So in *Nobody and Somebody*, 1598: "—they took me up for a *'stravagant.*" STEEVENS.

172. *It faded on the crowing of the cock.*] This is a very ancient superstition. Philostratus giving an account of the apparition of Achilles' shade to Apollonius Tyaneus, says, that it vanished with a little glimmer as soon as the *cock crowed*. Vit. Apol. iv. 16. STEEVENS.

176. ——*dares stir abroad.*] Quarto. The folio reads—*can walk*—. STEEVENS.

178. *No fairy* takes.——] No fairy *strikes* with lameness or diseases. This sense of *take* is frequent in this author. JOHNSON.

182. —*high* eastern *hill:*] The old quarto has it better *eastward.* WARBURTON.

201. *With* one *auspicious and* one *dropping eye*;] Thus the folio. The quarto, with somewhat less of quaintness,

With *an* auspicious, and *a* dropping eye.

The same thought, however, occurs in *The Winter's Tale:* "She had *one eye* declined for the loss of her husband; *another* elevated that the oracle was fulfilled." STEEVENS.

I once thought that *dropping*, in this line, meant only *depressed*, or cast downwards; an idea probably suggested by the passage in *The Winter's Tale*, quoted by Mr. Steevens. But it means, I believe, *weeping*. "*Dropping* of the eyes" was a technical expression in our author's time.—"If the spring be wet with much south wind—the next summer will happen agues, blearness, *dropping of the eyes*, and pains of the bowels." Hopton's *Concordancie of yeares*, 8vo. 1616. MALONE.

211. Colleagued *with this dream of his advantage*,] The meaning is, He goes to war so indiscreetly and unprepared, that he has no allies to support him but a *dream*, with which he is *colleagued* or confederated. WARBURTON.

221. ——*to suppress*

His further gait *herein*;——] *Gate* or *gait* is here used in the northern sense, for *proceeding*, *passage*; from the A. S. verb *gae*. A *gate* for a path, passage, or street, is still current in the north. PERCY.

227. —*more than the scope*] More than is comprised in the general design of these articles, which you may explain in a more diffuse and dilated style. JOHNSON.

228. —*these* dilated *articles*——] *i. e.* the articles when dilated. MUSGRAVE.

237. *The head is not more native to the heart,*
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.]
The sense seems to be this, the head is not formed to be more useful to the heart, the hand is not more at the service of the mouth, than my power is at your father's service. That is, he may command me to the utmost; he may do what he pleases with my kingly authority. STEEVENS.

256. Ham. *A little more than* kin, *and less than* kind.] *Kind* is the Teutonick word for *child*. Hamlet therefore answers with propriety to the titles of *cousin* and *son*, which the king had given him, that he was somewhat more than *cousin*, and less than *son*. JOHNSON.

In this line, with which Shakspere introduces Hamlet, Dr. Johnson has perhaps pointed out a nicer distinction than it can justly boast of. To establish the sense contended for, it should have been proved that *kind* was ever used by any English writer for *child*. *A little more than kin*, is a little more than common relation. The king was certainly something *less than kind*, by having betrayed the mother of Hamlet into an indecent and incestuous marriage, and obtained the

crown

crown by means which he suspects to be unjustifiable. In the fifth act, the prince accuses his uncle of having *popt in between the election and his hopes*, which obviates Dr. Warburton's objection to the old reading, viz. that "the king had given no occasion for such a reflection."

A jingle of the same sort is found in *Mother Bombie*, 1594, and seems to have been proverbial, as I have met with it more than once: "——the nearer we are in blood, the further we must be from love; the greater the *kindred* is, the less the *kindness* must be." Again, in *Gorboduc*, a tragedy, 1565:

"In *kinde* a father, but not *kindelyness*."

As *kind*, however, signifies *nature*, Hamlet may mean that his relationship was become an *unnatural* one, as it was partly founded upon incest. Our author's *Julius Cæsar*, *Antony and Cleopatra*, *King Richard II.* and *Titus Andronicus*, exhibit instances of *kind* being used for *nature*; and so too in this play of *Hamlet*, act ii. scene the last:

"Remorseless, treacherous, lecherous, *kindless* villain."

Dr. Farmer, however, observes, that *kin* is still used for *cousin* in the midland counties. STEEVENS.

Hamlet does not, I think, mean to say, that *his uncle* is a little more than kin, &c. The king had called the prince—"My cousin Hamlet, and my son." His reply therefore is—"I am a little more than thy kinsman [for I am thy step-son;] and somewhat less than kind to thee [for I hate thee, as being the per-

son

son who has entered into an incestuous marriage with my mother.]" Or, if we understand *kind* in its ancient sense, then the meaning will be—*I am more than thy kinsman, for I am step-son*; being such, *I am less near to thee than thy natural offspring*, and therefore not entitled to the appellation of *son*, which you have now given me. MALONE.

258. —*too much i' the sun.*] He perhaps alludes to the proverb, *Out of heaven's blessing into the warm sun.* JOHNSON.

——*too much i' the sun.*] Meaning probably his being sent for from his studies to be exposed at his uncle's marriage as his *chiefest courtier*, &c. STEEVENS.

I question whether a quibble between *sun* and *son* be not here intended. FARMER.

261. —*vailed lids,*] With lowering eyes, cast down eyes. JOHNSON.

274. —shews *of grief,*] Thus the folio. The first quarto reads—*chapes*—I suppose for *shapes*. STEEVENS.

281. —*your father lost a father;*

That father lost, lost his;——] The meaning of the passage is no more than this: *Your father lost a father, i. e.* your grandfather, which *lost grandfather*, also lost his father. STEEVENS.

284. —obsequious *sorrow:*—] *Obsequious* is here from *obsequies* or *funeral ceremonies*. JOHNSON.

So in *Titus Andronicus*:

"To

"To shed *obsequious* tears upon his trunk."

STEEVENS.

285. *In obstinate* condolement,——] *Condolement*, for *sorrow*. WARBURTON.

287. —*a will most* incorrect—] *Incorrect*, for *untutor'd*. WARBURTON.

295. *To* reason *most absurd*,——] *Reason* is here used in its common sense, for the *faculty* by which we form conclusions from arguments. JOHNSON.

302. *And, with no less* nobility *of love*] *Nobility*, for *magnitude*. WARBURTON.

Nobility is rather *generosity*. JOHNSON.

304. *Do I* impart *toward you?*—] *Impart* for *profess*. WARBURTON.

I believe *impart* is, *impart myself*, *communicate* whatever I can bestow. JOHNSON.

Do I impart toward you?——] The crown of Denmark was elective. So in *Sir Clyomon, Knight of the Golden Shield*, &c. 1599:

"And me possess for spoused wife, who in *election* am

"To have the *crown of Denmark* here, as heir unto the same."

The king means, that as Hamlet stands the fairest chance to be next elected, he will strive with as much love to ensure the crown to him, as a father would shew in the continuance of heirdom to a son.

STEEVENS.

I agree with Mr. Steevens, that the crown of Denmark (as in most of the Gothick kingdoms) was elective,

tive, and not hereditary; though it might be customary, in elections, to pay some attention to the royal blood, which by degrees produced hereditary succession. Why then do the rest of the commentators so often treat Claudius as an *usurper*, who had deprived young Hamlet of his *right* by *heirship* to his father's crown? Hamlet calls him drunkard, murderer, and villain; one who had carried the election by low and mean practices; had

"Popt in between the election and my hopes—"

had

"From a shelf the precious diadem stole,
"And put it in his pocket:"

but never hints at his being an *usurper*. His discontent arose from his uncle's being preferred before him, not from any legal right which he pretended to set up to the crown. Some regard was probably had to the recommendation of the preceding prince, in electing the successor. And therefore young Hamlet had "the voice of the king himself for his succession in Denmark;" and he at his own death prophesies, that "the election would light on Fortinbras, who had his dying voice," conceiving that by the death of his uncle, he himself had been king for an instant, and had therefore a right to recommend. When in the fourth act the rabble wished to choose Laertes king, I understood that antiquity was forgot, and custom violated, by electing a new king in the life-time of the old one, and perhaps also by the calling in a stranger to the royal blood. BLACKSTONE.

307.

307. —*bend you to remain*] *i. e.* subdue your inclination to go from hence, and remain, &c.

STEEVENS.

317. *No jocund health,*——] The king's intemperance is very strongly impressed; every thing that happens to him gives him occasion to drink.

JOHNSON.

322. —resolve *itself into a dew!*] *Resolve* means the same as *dissolve.* Ben Jonson uses the word in his *Volpone,* and in the same sense:

"Forth the *resolved* corners of his eyes."

Again, in the *Country Girl,* 1647:

"——my swoln grief *resolved* in these tears."

STEEVENS.

323. *Or that the Everlasting had not fix'd*

His canon *'gainst self-slaughter!*——] The generality of the editions read thus, as if the poet's thoughts were, Or *that the Almighty had not planted his* artillery, *or* arms *of* vengeance, *against self-murder.* But the word which I restored (and which was espoused by the accurate Mr. Hughes, who gave an edition of this play) is the true reading, *i. e. that he had not restrained suicide by his* express law *and* peremptory prohibition. THEOBALD.

There are yet those who suppose the old reading to be the true one, as they say the word *fixed* seems to decide very strongly in its favour. I would advise such to recollect Virgil's expression:

"——*fixit* leges pretio, atque *refixit.*"

STEEVENS.

331.

331. *So excellent a king ; that was, to this,*

Hyperion *to a Satyr :*——] This similitude at first sight seems to be a little far-fetched ; but it has an exquisite beauty. By the *Satyr* is meant *Pan*, as by *Hyperion*, *Apollo* ; *Pan* and *Apollo* were brothers, and the allusion is to the contention between those gods for the preference in musick. WARBURTON.

All our English poets are guilty of the same false quantity, and call Hypĕrīon Hypērĭon ; at least the only instance I have met with to the contrary is in the old play of *Fuimus Troes*, 1633 :

" —Blow, gentle Africus,
" Play on our poops, when Hypĕrīon's son
" Should couch in West." STEEVENS.

333. In former editions,

That he permitted not *the winds of heaven*] This is a sophistical reading, copied from the players in some of the modern editions, for want of understanding the poet, whose text is corrupt in the old impressions : all of which that I have had the fortune to see, concur in reading,

——*So loving to my mother,*
That he might not beteene *the winds of heaven*
Visit her face too roughly.

Beteene is a corruption without doubt, but not so inveterate a one, but that, by the change of a single letter, and the separation of two words mistakenly jumbled together, I am verily persuaded, I have retrieved the poet's reading——*That he might not* let e'en *the winds of heaven*, &c. THEOBALD.

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That he might not beteene *the winds of heaven*
Visit her face too roughly.

Beteene is a corruption without doubt, but not so inveterate a one, but that, by the change of a single letter, and the separation of two words mistakenly jumbled together, I am verily persuaded, I have retrieved the poet's reading——*That he might not* let e'en *the winds of heaven*, &c. THEOBALD.

So in the enterlude of *The Lyfe and Repentance of Marie Magdalaine*, &c. by Lewis Wager, 1567:

" But evermore they were unto me very tender,
" They would not *suffer* the *wynde* on me to blowe."

STEEVENS.

So, again, in Marston's *Insatiate Countess*, 1603:

" ——she had a lord,
" Jealous that the air should ravish her chaste looks."

MALONE.

Notwithstanding the ingenuity of Mr. Theobald's conjecture, I believe the old reading to be the true one. The rejected word occurs in a *Letter of Sir John Paston to his Brother*, though, as I conceive, not rightly explained by Mr. Fenn. See Vol. II. let. 30, p. 30. " As ffor Mestresse Kateryne Dudle, I have many tymes recomandyd yow to hyr, and she is noo thynge displeasyd w^t^ itt; she rekkythe not howe many Gentylmen love hyr, she is ffull of love, I have *betyn* the mat' ffor yow, your onknowleche as I tolde hyr.—"

To *beteene*, in Shakspere, signifies *admit*:—as used by Sir John Paston, to *impart*.

HENLEY.

341. *Like Niobe, all tears:*——] Shakspere caught this idea from an ancient ballad entitled, *The falling out of Lovers is the renewing of Love*:

" Now I, like weeping *Niobe*,
" May wash my handes in teares," &c.

Of this ballad *Amantium iræ*, &c. is the burden.

STEEVENS.

356. —*I'll change that name*—] I'll be your servant, you shall be my friend. JOHNSON.

357. —*what make you*——] A familiar phrase for *what are you doing*. JOHNSON.

360. —*good even, sir.*] So the copies. Sir T. Hanmer and Dr. Warburton put it *good morning*. The alteration is of no importance, but all licence is dangerous. There is no need of any change. Between the first and eighth scene of this act it is apparent that a natural day must pass, and now much of it is already over, there is nothing that can determine. The king has held a council. It may now as well be *evening* as *morning*. JOHNSON.

373. —*the funeral bak'd meats*] It was anciently the general custom to give a cold entertainment to mourners at a funeral. In distant counties this practice is continued among the yeomanry. See *The Tragique Historie of the Fairie Valeria of London*, 1598: "His corpes was with funerall pompe conveyed to the church, and there sollemnly entered, nothing omitted which necessitie or custom could claime; a sermon, a *banquet*, and like observations."

COLLINS.

375. —*dearest*—] For *direst*, most dreadful, most dangerous. JOHNSON.

Dearest is *most immediate, consequential, important*. So in *Romeo and Juliet*:

"——a ring that I must use
"In *dear* employment."

Again, in Beaumont and Fletcher's *Maid in the Mill*:

" You meet your *dearest* enemy in love,
" With all his hate about him." STEEVENS.

379. *In my mind's eye,*——] This expression occurs again in our author's *Rape of Lucrece*:

" ——himself behind
" Was left unseen, save to *the eye of mind*."

Ben Jonson has borrowed it in his Masque called *Love's Triumph through Callipolis*:

" As only by *the mind's eye* may be seen."

Telemachus lamenting the absence of Ulysses, is represented in like manner:

Ὀσσομένος πατέρ' ἐσθλὸν ἐνὶ φρεσὶν,— STEEVENS.

382. I *shall not look upon his like again.*] Mr. Holt proposes to read, from an emendation by Sir Thomas Samwell, Bart. of Upton near Northampton:

" *Eye* shall not look upon his like again;"

and thinks it is more in the true spirit of Shakspere, than the other. STEEVENS.

So St. Paul: " *Eye* hath not seen, ear hath not heard," &c. * * *.

387. Season *your admiration*—] That is, *temper* it. JOHNSON.

394. *In the dead* waste *and middle of the night,*] The quarto, 1637, reads—*vast*, which may be right. So, in *The Tempest*:

" ——————urchins,
" Shall for that *vast* of night that they may work,
" All exercise on thee."

The folio has not *waste*, but *wast*. MALONE.

396.

396. *Arm'd at all points,*——] Thus the folio. The quartos—*armed at point.* STEEVENS.

401. —*with the* act *of fear,*] Shakspere could never write so improperly as to call the *passion of fear*, the *act of fear*. Without doubt the true reading is,

——*with* th' effect *of fear.* WARBURTON.

Here is an affectation of subtilty without accuracy. *Fear* is every day considered as an *agent*. *Fear laid hold on him*; *fear drove him away*. If it were proper to be rigorous in examining trifles, it might be replied, that Shakspere would write more erroneously, if he wrote by the direction of this critick; they were not *distilled*, whatever the word may mean, *by the effect of fear*; for that *distillation* was itself *the effect*; *fear* was the cause, the active cause that *distilled* them by that force of operation which we strictly call *act* involuntary, and *power* in involuntary *agents*, but popularly call *act* in both. But of this too much. JOHNSON.

The folio reads—*bes*til'd. STEEVENS.

465. *My father's spirit in arms!*——] From what went before, I once hinted to Mr. Garrick, that these words might be spoken in this manner:

My father's spirit! in arms! all is not well.——

WHALLEY.

478. *The perfume, and* suppliance *of a minute*;] Thus the quarto: the folio has it,

——*Sweet, not lasting,*

The suppliance of a minute. JOHNSON.

The perfume, and *suppliance* of a minute; *i. e.* what is supplied to us for a minute. The idea seems

to be taken from the short duration of vegetable perfumes. STEEVENS.

483. *In* thews,——] *i. e.* in sinews, muscular strength. STEEVENS.

486. *And now no soil*, nor cautel,—] From *cautela*, which signifies only a *prudent foresight* or caution; but, passing through French hands, it lost its innocence, and now signifies *fraud, deceit*. And so he uses the adjective in *Julius Cæsar*:

"Swear priests and cowards, and men *cautelous*."

But I believe Shakspere wrote,

And now no soil of *cautel*—

which the following words confirm:

——*doth* besmirch
The virtue *of his will*:—

For by *virtue* is meant the *simplicity* of his will, not *virtuous will*: and both this and *besmirch* refer only to *soil*, and to the soil *of* craft and insincerity. WARBURTON.

So in the second part of Greene's *Art of Coney-catching*, 1592: "—and their subtill *cautels* to amend the statute." *To amend the statute* was the cant phrase for evading the law. STEEVENS.

This word is again used in our author's *Lover's Complaints*:

"In him a plenitude of subtle matter,
"Applied to *cautels*, all strange forms receives."

MALONE.

Virtue seems here to comprise both *excellence* and *power*, and may be explained the *pure effect*. JOHNSON.

503.

503. —*unmaster'd*—] i. e. *licentious.* JOHNSON.

507. *The* chariest *maid*——] *Chary* is cautious. So in Greene's *Never too Late*, 1616: "Love requires not chastity, but that her soldiers be *chary*." Again, "She liveth chastly enough, that liveth *charily*."

STEEVENS.

522. —recks *not his own* read.] That is, heeds not his own lessons. POPE.

So in *Hycke Scorner*:

"——I *reck* not a feder."

Ben Jonson uses the word *reed* in his *Catiline*:

"So that thou couldst not move
"Against a publick *reed*." STEEVENS.

So Sternhold, Psalm I.

"——that hath not lent
"To wicked *rede* his ear." BLACKSTONE.

530. *And these few precepts in thy* memory
Look thou character.——] *i. e.* engrave, imprint. The same phrase is again used by our author in his 122d Sonnet:

"——thy tables are within my brain
"Full *character'd* in lasting *memory*."

Again, in *The Two Gentlemen of Verona*:

"————————I do conjure thee,
"Who art the table wherein all my thoughts
"Are visibly *character'd* and engrav'd."

MALONE.

536. *But do not dull thy palm with entertainment*
Of each new-hatch'd, unfledg'd comrade.——]

The literal sense is, *Do not make thy palm callous by shaking*

shaking every man by the hand. The figurative meaning may be, *Do not, by promiscuous conversation, make thy mind insensible to the difference of characters.* JOHNSON.

541. —*each man's* censure,——] *Censure* is opinion. STEEVENS.

546. *Are most select, and generous chief, in that.*] *Chief* is an *adjective* used *adverbially*, a practice common to our author. Chiefly generous. Yet it must be owned that the punctuation recommended is very stiff and harsh. STEEVENS.

Here has been a silent deviation in all the modern editions from the old copies, which all read,

Are *of a* most select and generous *chef* in that.

May we suppose that Shakspere borrowed the word *chef* from heraldry, with which he seems to have been very conversant? *They in France approve themselves to be of a most select and generous* escutcheon *by their dress.* *Chef* in heraldry is the upper third part of the shield. —This is very harsh; yet I hardly think that the words "*of a*" could have been introduced without some authority from the MS. MALONE.

The genuine meaning of the passage requires us to point the line thus:

Are most select and generous, chief in that.

i. e. the nobility of France are select and generous above all other nations, and chiefly in the point of apparel; the richness and elegance of their dress. REMARKS.

551. *And it must follow, as the* night *the day,*] So in the 145th Sonnet of Shakspere:

"That

" That follow'd it *as gentle day*
" *Doth follow night*," &c. STEEVENS.

553. —*my blessing* season *this in thee!*] *Season*, for *infuse*. WARBURTON.

It is more than to *infuse*, it is to infix it in such a manner as that it may never wear out. JOHNSON.

So in the mock tragedy represented before the king:

" —who in want a hollow friend did try,
" Directly *seasons* him his enemy." STEEVENS.

555. *The time* invites *you*;—] Macbeth says,

" I go, and it is done, the bell *invites* me."

STEEVENS.

—*your servants tend*] *i. e.* your servants are waiting for you. JOHNSON.

559. —*yourself shall keep the key of it.*] The meaning is, that your counsels are so sure of remaining locked up in my memory, as if yourself carried the key of it. So in *Northward Hoe*, by Decker and Webster, 1607: " You shall close it up like a treasure of your own, and yourself *shall keep the key of it*."

STEEVENS.

575. Unsifted *in such perilous circumstance.*] *Unsifted*, for *untried.*] *Untried* signifies either not *tempted*, or not *refined*; *Unsifted* signifies the *latter* only, though the sense requires the *former*. WARBURTON.

585. —fashion *you may call it*;—] She uses *fashion* for *manner*, and he for a *transient practice*. JOHNSON.

588. —*springes to catch woodcocks.*——] A proverbial saying,

" Every

"Every woman has a *springe to catch a woodcock.*"

STEEVENS.

595. *Set your entreatments*——] *Entreatments* here mean *company, conversation,* from the French *entrétien.*

JOHNSON.

598. ——*larger* tether—] *Tether* is a string by which any animal is fastened, whether for the sake of feeding, or the air. STEEVENS.

600. *Do not believe his* vows: *for they are* brokers;] A *broker* in old English meant a *bawd* or *pimp.* See the Glossary to Gawin Douglasses Translation of Virgil, in verb. *Broker.* MALONE.

603. *Breathing like sanctified and pious* bonds,] Do not believe (says Polonius to his daughter) Hamlet's amorous vows made *to you*; which pretend religion in them *(the better to beguile)*, like those sanctified and pious vows [*or bonds*] made *to heaven.* And why should not this *pass without suspicion?* WARBURTON.

We have in our author's 142d Sonnet:

"——false *bonds* of love." MALONE.

618. —*take his* rouse,] A *rouse* is a large dose of liquor, a debauch. So in *Othello*:

"——they have given me a *rouse* already."

It should seem from the following passage in Decker's *Guls Hornbook*, 1609, that the word *rouse* was of Danish extraction. "Teach me, thou soveraigne skinker, how to take the German's upsy freeze, the *Danish rousa,* the Switzer's stoop of rhenish," &c.

STEEVENS.

619.

619. *Keeps wassel*] So in *Macbeth*; and, again, in *The Hog hath lost his Pearl*, 1614:

"By Crœsus' name and by his castle,
"Where winter nights he keepeth *wassel*."

STEEVENS.

—*the swagg'ring* up-spring—] It appears from the following passage in *Alphonsus, Emperor of Germany*, by Chapman, that the *up-spring* was a *German dance*:

"We Germans have no changes in our dances;
"An *almain* and an *up-spring*, that is all."

The word is used by G. Douglas, in his Translation of Virgil, and I think, by Chaucer. Again, in an old Scots proverb:—"Another would play a *spring* ere you tune your pipes." STEEVENS.

628. *This* heavy-headed *revel, east and west.*] This *heavy-headed* revel makes us traduced east and west, and taxed of other nations. JOHNSON.

This heavy-headed revel—] From this to the entrance of the Ghost has been restored from the quarto; these lines not being in the folio. MALONE.

633. *The pith and marrow of our attribute.*] The best and most valuable part of the praise that would be otherwise attributed to us. JOHNSON.

638. —*compiexion*,] *i. e.* humour; as sanguine, melancholy, phlegmatick, &c. WARBURTON.

645. *As infinite as man may undergo*,] As large as can be accumulated upon man. JOHNSON.

648. *Doth all the noble substance of worth out*,] Various conjectures have been employed about this passage. As I understand it, there is little difficulty.

This

This is one of the low colloquial phrases which at present are neither employed in writing, nor perhaps are reconcileable to the propriety of language. To *do a thing out*, is *to extinguish it*, or *to efface* or *obliterate any thing painted or written*.

In the first of these significations it is used by Drayton, in the 5th Canto of his *Barons Wars*:

"Was ta'n in battle, and his eyes *out-done*."

STEEVENS.

651. *Angels and ministers of grace defend us!*] Hamlet's speech to the apparition of his father seems to me to consist of three parts. When first he sees the spectre, he fortifies himself with an invocation:

Angels and ministers of grace defend us!

As the spectre approaches, he deliberates with himself, and determines, that whatever it be, he will venture to address it.

Be thou a spirit of health, or goblin damn'd,
Bring with thee airs from heaven, or blasts from hell,
Be thy intents wicked, or charitable,
Thou com'st in such a questionable shape,
That I will speak to thee. I'll call thee, &c.

This he says while his father is advancing; he then, as he had determined, *speaks to him*, and *calls him*—*Hamlet, King, Father, Royal Dane! oh! answer me.*

JOHNSON.

652. *Be thou a spirit of health, or goblin damn'd,* &c.] So in *Acolastus his After-wit*, 1600:

"Art thou a god, a man, or else a ghost?
"Com'st thou from heaven, where bliss and solace dwells?
"Or from the airie cold-engendring coast?
"Or from the darksome dungeon-hold of hell?"

The first known edition of this play is in 1604.

The same question occurs also in the MS. known by the title of *William and Werwolf*, in the Library of King's College, Cambridge, p. 36.

"Whether thou be a god, gost in goddis name that speakest,
"Or any foul fend fourmed in this wise,
"And if we schul of the hent harme or gode."

STEEVENS.

655. —*questionable shape,*] By *questionable* is meant provoking question. HANMER.

So in *Macbeth*:

"Live you, or are you aught
"That man may *question?*" JOHNSON.

Questionable, I believe, means only *propitious to conversation, easy and willing to be conversed with.* So in *As You Like It*: "An *unquestionable* spirit, which you have not." *Unquestionable*, in this last instance, certainly signifies *unwilling to be talked with.*

STEEVENS.

Questionable, I believe, only means *capable of being conversed with.* *To question* certainly in our author's time signified *to converse.* MALONE.

658. ——————*tell,*

Why thy canoniz'd bones, hearsed in death,

Have burst their cearments ?] Hamlet, amazed at an apparition, which, though in all ages credited, has in all ages been considered as the most wonderful and most dreadful operation of supernatural agency, inquires of the spectre, in the most emphatick terms, why he breaks the order of nature, by returning from the dead; this he asks in a very confused circumlocution, confounding in his fright the soul and body. Why, says he, have *thy bones*, which with due ceremonies have been entombed *in death*, in the common state of departed mortals, *burst* the folds in which they were embalmed ? Why has the tomb, in which we saw thee quietly laid, opened his mouth, that mouth which, by its weight and stability, seemed closed for ever; the whole sentence is this: *Why dost thou appear, whom we know to be dead?*

Had the change of the word removed any obscurity, or added any beauty, it might have been worth a struggle; but either reading leaves the sense the same.

If there be any asperity in this controversial note, it must be imputed to the contagion of peevishness, or some resentment of the incivility shewn to the Oxford editor, who is represented as supposing the ground *canonized* by a funeral, when he only meant to say, that the *body* was deposited in *holy ground*, in ground consecrated according to the *canon*.

JOHNSON.

661. —*quietly* in-urn'd,] The quartos read *interr'd*. STEEVENS.

664. *That thou, dead corse, again, in complete steel,*] It is probable that Shakspere introduced his ghost in armour, that it might appear more solemn by such a discrimination from the other characters; though it was really the custom of the Danish kings to be buried in that manner. Vide *Olaus Wormius*, cap. 7.

" Struem regi nec vestibus, nec odoribus cumulant, *sua cuique arma*, quorundam igni et equus adjicitur.

" ——sed postquam magnanimus ille Danorum rex collem sibi magnitudinis conspicuæ extruxisset (cui post obitum regio diademate exornatum), *armis indutum*, inferendum esset cadaver," &c. STEEVENS.

666. ——*we* fools of nature] The expression is fine, as intimating we were only kept (as formerly, fools in a great family) to make sport for nature, who lay hid only to mock and laugh at us, for our vain searches into her mysteries. WARBURTON.

667. ——*to shake our* disposition] *Disposition*, for *frame*. WARBURTON.

688. —deprive *your sovereignty*, &c.] Dr. Warburton would read *deprave*; but several proofs are given in the notes to *King Lear*, of Shakspere's use of the word *deprive*, which is the true reading. STEEVENS.

I believe *deprive* in this place signifies simply to *take away*. JOHNSON.

690. *The very place*——] The four following lines added from the first edition. POPE.

690. —*puts* toys *of desperation,*] See *Richard III.* act i. sc. 1. REED.

703. ——*that* lets *me:*] That *hinders*, or *stops* me. * * *.

709. *Heaven will* direct it.] Marcellus answers Horatio's question, "To what issue will this come?" and Horatio also answers it himself with a pious resignation, "Heaven will *direct* it." BLACKSTONE.

724. *Doom'd for a certain time to walk the night;*
And, for the day, confin'd to fast *in fires.*]
Chaucer has a similar passage with regard to punishments of hell. *Parson's Tale*, p. 193. Mr. Urry's edition: "And moreover the misese of hell, shall be in defaute of *mete* and drinke." SMITH.

Nash, in his *Pierce Penniless's Supplication to the Devil*, 1595, has the same idea: "Whether it be a place of horror, stench, and darkness, where men *see meat, but can get none*, and are ever thirsty," &c. So likewise at the conclusion of an ancient pamphlet called *The Wyll of the Devyll*, bl. let. no date:

"Thou shalt lye in frost and *fire*
"With sicknesse and *hunger*," &c.

STEEVENS.

727. *Are burnt and purg'd away.*—] Gawin Douglas really changes the Platonick hell into the "punytion of Saulis in purgatory;" and it is observable, that when the ghost informs Hamlet of his doom there,

"Till the foul crimes, done in my days of nature,
"Are *burnt and purg'd away.*—"

The

The expression is very similar to the bishop's: I will give you his version as concisely as I can; "It is a nedeful thyng to suffer panis and torment—Sum in the wyndis, sum under the watter, and the fire uthir sum: thus the mony vices—

"Contrakkit in the corpis be *done away*
"*And purgit.*"——

Sixte Book of Eneados, fol. p. 191.

FARMER.

Shakspere might have found this expression in the *Hystorie of Hamblet*, bl. let. F. 2. edit. 1608: "He set fire in the foure corners of the hal, in such sort, that of all that were as then therein not one escaped away, but were forced *to purge their sinnes by fire.*"

MALONE.

Shakspere talks more like a Papist, than a Platonist; but the language of bishop Douglas is that of a good Protestant:

"Thus the mony vices
"Contrakkit in the corpis be done away
"And purgit."——

These are the very words of our Liturgy, in the commendatory prayer for a sick person at the point of departure, in the office for the visitation of the sick;" ——*Whatsoever defilements it may have contracted*—— *being purged and done away.* WHALLEY.

744. *As* meditation, *or the thoughts of love,*] This similitude is extremely beautiful. The word *meditation* is consecrated, by the *mysticks*, to signify that stretch and flight of mind which aspires to the enjoyment of

the supreme good. So that Hamlet, considering with what to compare the swiftness of his revenge, chooses two of the most rapid things in nature, the ardency of divine and human passion, in an *enthusiast* and a *lover*. WARBURTON.

The comment on the word *meditation* is so ingenious, that I hope it is just. JOHNSON.

747. *And duller should'st thou be than the fat weed*
That rots itself in ease on Lethe's wharf, &c.]

Shakspere, apparently through ignorance, makes Roman Catholicks of these Pagan Danes; and here gives a description of purgatory; but yet mixes it with the Pagan fable of Lethe's wharf. Whether he did it to insinuate to the zealous Protestants of his time, that the Pagan and Popish purgatory stood both upon the same footing of credibility, or whether it was by the same kind of licentious inadvertance that Michael Angelo brought Charon's bark into his picture of the Last Judgment, is not easy to decide. WARBURTON.

That rots *itself*, &c.] The quarto reads—That *roots* itself. Mr. Pope follows it. Otway has the same thought:

" ——like a coarse and useless dunghill weed
" Fix'd to one spot, and *rot* just as I grow."

The superiority of the reading of the folio is to me apparent: to be in a crescent state (i. e. to *root itself*) affords an idea of activity; to *rot* better suits with the dulness and inaction to which the Ghost refers. Nevertheless,

Nevertheless, the accusative case *(itself)* may seem to demand the verb *roots*. STEEVENS.

774. —*mine orchard*,] *Orchard* for *garden*. So, in *Romeo and Juliet*:

"The *orchard* walls are high, and hard to climb."

STEEVENS.

Orchard was anciently written *hortyard*, and signified a yard set apart for a garden. * * *.

777. *With juice of cursed* hebenon *in a vial*,] The word here used was more probably designed by a *metathesis*, either of the poet or transcriber, for *henebon*, that is, *henbane*; of which the most common kind *(hyoscyamus niger)* is certainly *narcotick*, and perhaps, if taken in a considerable quantity, might prove poisonous. Galen calls it cold in the third degree; by which in this, as well as *opium*, he seems not to mean an actual coldness, but the power it has of benumbing the faculties. These qualities have been confirmed by several cases related in modern observations. In Wepfer we have a good account of the various effects of this root upon most of the members of a *convent* in Germany, who eat of it for supper by mistake, mixed with succory;—heat in the throat, giddiness, dimness of sight, and delirium.

Cicut. Aquatic. c. 18.

GREY.

Thus, in the Philosopher's 4th Satire of Mars, by Robert Anton, 1616:

"The poison'd *Henbane* whose cold juice doth kill."

In

In *Marlow's Jew of Malta*, 1633, the word is written in a different manner,

" ——the blood of Hydra, Lerna's bane,
" The juice of *Hebon*, and Cocytus' breath."

STEEVENS.

790. ——*at once* dispatch'd:] *Dispatch'd*, for *bereft*. WARBURTON.

791. *Cut off even in the blossoms of my sin*, &c.] The very words of this part of the speech are taken (as I have been informed by a gentleman of undoubted veracity) from an old *Legends of Saints*, where a man, who was accidentally drowned, is introduced as making the same complaint. STEEVENS.

792. *Unhousel'd.*——] Without the sacrament being taken. POPE.

Unaneal'd;] No knell rung. POPE.

In other editions,

Unhouzzled, unanointed, unaneal'd:

The ghost, having recounted the process of his murder, proceeds to exaggerate the inhumanity and unnaturalness of the fact, from the circumstance in which he was surprised. But these, I find, have been stumbling blocks to our editors; and therefore I must amend and explain these three compound adjectives in their order. Instead of *unhouzzel'd*, we must restore, *unhousel'd*, i. e. *without the sacrament taken*; from the old Saxon word for the sacrament, *housel*. In the next place, *unanointed* is a sophistication of the text; the old copies concur in reading, *disappointed*. I correct,

Unhousel'd,

Unhousel'd, unappointed,——

i. e. no confession of sins made, no reconciliation to heaven, no appointment of penance by the church. *Unaneal'd* I agree to be the poet's genuine word; but I must take the liberty to dispute Mr. Pope's explication of it, *viz.* no *knell* rung. The adjective formed from *knell* must have been *unknell'd*, or *unknoll'd*. There is no rule in orthography for sinking the *k* in the deflection of any verb or compound formed from *knell*, and melting it into a vowel. What sense does *unaneal'd* then bear? Skinner, in his Lexicon of old and obsolete English terms, tells us, that *aneal'd* is *unctus*; from the Teutonick prepostion *an*, and *ole*, i. e. *oil:* so that *unaneal'd* must consequently signify, *unanointed*, not having the *extreme unction*. The poet's reading and explication being ascertained, he very finely makes his *ghost* complain of these four dreadful hardships: that he had been dispatched out of life without receiving the *hoste*, or sacrament; without being *reconcil'd* to heaven and *absolv'd*; without the benefit of *extreme unction*; or without so much as a *confession* made of his sins. The having no *knell* rung, I think, is not a point of equal consequence to any of these; especially, if we consider, that the Romish church admits the efficacy of *praying* for the *dead*.

THEOBALD.

This is a very difficult line. I think Theobald's objection to the sense of *unaneal'd*, for *notified by the bell*, must be owned to be very strong. I have not yet by my inquiry satisfied myself. Hanmer's explication

cation of *unaneal'd* by *unprepar'd*, because to *anneal* metals, is to *prepare* them in manufacture, is too general and vague; there is no resemblance between any funeral ceremony and the practice of *annealing* metals.

Disappointed is the same as *unappointed*, and may be properly explained *unprepared*; a man well furnished with things necessary for any enterprize, was said to be well *appointed*. JOHNSON.

Dr. Johnson's explanation of the word *disappointed* may be countenanced by the advice which Isabella gives to her brother in *Measure for Measure*:

"Therefore your best *appointment* make with speed."

The hope of gaining a worthless alliteration is all that can tempt an editor to prefer *unappointed*, or *unanointed*, to *disappointed*. STEEVENS.

Unhousel'd,] The following passage from Holinshed will at once furnish an example of the use, and an explanation of the sense, of this expression:—"The cardinall song masse,—the king and queene descended, and before the high aulter they wer both *houseled*, with one host devided between them."

disappointed,] Stowe, in his account of the execution of Sir Charles Davers, observes, "that having put off his gown and doublet in a most cheerful manner, rather like a bridegroom, than a prisoner APPOINTED *for death*, he prayed very devoutly."

unaneal'd;] Sir Thomas Moore:——"the byshop sendeth oyle to the curates, because they should therewith

therewith annoynt the sicke in the sacrament of *anoyling*."—And again,—"The extreme unccion or *aneyling*—." HENLEY.

795. *O, horrible! O, horrible! most horrible!*] It was ingeniously hinted to me by a very learned lady, that this line seems to belong to Hamlet, in whose mouth it is a proper and natural exclamation; and who, according to the practice of the stage, may be supposed to interrupt so long a speech. JOHNSON.

798. *A couch for* luxury——] *i. e.* for *lewdness.* STEEVENS.

805. —*to pale his uneffectual fire:*] *i. e.* shining without heat. WARBURTON.

To *pale* is a verb used by Lady *Elizabeth Carew*, in her *Tragedy of Mariam*, 1613:

"—Death can *pale* as well
"A cheek of roses as a cheek less bright."

Uneffectual fire, I believe, rather means, fire that is no longer seen when the light of morning approaches. So, in *Pericles Prince of Tyre*, 1609:

"——like a *glow-worm*,——
"The which hath fire in darkness, none in light." STEEVENS.

806. *Adieu! adieu! adieu!* &c.] The folio reads: Adieu, adieu, *Hamlet!* remember me. STEEVENS.

812. —*this distracted globe*——] *i. e.* in this head confused with thought. STEEVENS.

813. *Yea, from* the table of my memory] This expression is used by Sir Philip Sydney in his *Defence of Poesie*. MALONE.

822. *My* tables,—*meet it is, I set it down,*] Hamlet avails himself of the same caution observed by the doctor in the fifth act of *Macbeth*: "I will set down what comes from her, to satisfy my remembrance the more strongly." STEEVENS.

825. —*Now to my word*;] Hamlet alludes to the *watch-word* given every day in military service, which at this time he says is, *Adieu, adieu, remember me.*

So, in *The Devil's Charter*, a tragedy, 1607:

"Now to my *watch-word*." STEEVENS.

833. —*come, bird, come.*] This is the call which falconers use to their hawk in the air when they would have him come down to them. HANMER.

This expression is used in *Marston's Dutch Courtesan*, and by many others among the old dramatick writers.

It appears from all these passages, that it was the falconer's call, as Hanmer has observed.

STEEVENS.

846. *There needs no ghost*, &c.] This piece of humour is repeated by our author in *Timon*, &c. act v. sc. 2. STEEVENS.

859. —*by St.* Patrick,—] How the poet comes to make Hamlet swear by St. Patrick, I know not. However, at this time all the whole northern world had their learning from Ireland; to which place it had retired, and there flourished under the auspices of this Saint. But it was, I suppose, only said at random; for he makes Hamlet a student of Wittenburg.

WARBURTON.

876. —*true-penny?*] This word, as well as some of Hamlet's former exclamations, we find in the *Malecontent*, 1604. STEEVENS.

881. *Swear by my sword.*] Every extract from Dr. Farmer's pamphlet must prove as instructive to the reader as the following:

"In the *Passus Primus* of Pierce Plowman,

"David in his daies dubbed knightes,

"And did them *swere on her sword* to serve truth ever."

To the authority produced from Dr. Farmer, the following may be added from *Holinshed*, p. 664:

"Warwick kissed the cross of king Edward's sword, as it were a vow to his promise."

Again, p. 1038, it is said, "that Warwick drew out his sword, which other of the honourable and worshipful that were then present likewise did, whom he commanded, that each one should kiss other's sword, according to an ancient custom amongst men of war in time of great danger; and herewith they made a solemn vow," &c.

Again, in an ancient MS. of which some account is given in a note on the first scene of the first act of *The Merry Wives of Windsor*, the oath taken by a *master of defence* when his degree was conferred on him, is preserved and runs as follows: "First, you shall sweare (so help you God and halidome, and by all the christendome which God gave you at the fount-stone, and by *the crosse of this sword which doth represent unto*

you the crosse which our Saviour Jesus Christe sufered his most payneful deathe upon, that you shall upholde, maynteyne, and kepe to your power all soch articles as shal be heare declared unto you, and receve in the presence of me your maister, and these the rest of the maisters my brethren heare with me at this tyme."

STEEVENS.

892. *And therefore as a stranger give it welcome.*] *i. e.* receive it to yourself; take it under your own roof; as much as to say, *Keep it secret.* Alluding to the laws of hospitality. WARBURTON.

906. —*denote*] The old copies concur in reading *to note.* The alteration, which seems necessary, is Theobald's. STEEVENS.

It we read "*Nor* by pronouncing," the passage as it stands in the folio, though embarrassed, is still intelligible, provided the punctuation be changed.

That you, at such time seeing me, never shall
With arms encumber'd thus, or thus, head shake;
Nor by pronouncing of some doubtful phrase,
As, *well, we know,* or *we could and if we would,*
Or, *if we list to speake*; or, *there be and if there might,*
Or such ambiguous giving out, to note
That you know aught of me; this not to do
(So grace and mercy at your most need help you!)
Swear.

MALONE.

Mr.

Mr. Theobald did not go so far back into the context as he ought, before he made this alteration; else he would have perceived that it must destroy the sense of the passage. The connexion of which is:— "Here, *swear*, as before, never, so help you mercy! how strange or odd soe'er I bear myself, TO *note* that you know aught of me." HENLEY.

907. —*This do you swear*, &c.] The folio reads, *this not to do.* STEEVENS.

ACT II.

Line 1. THE quartos read, *Enter old Polonius with his man or two.* STEEVENS.

8. ——*Danskers*——] *Danske* (in Warner's Albion's England) is the ancient name of Denmark. STEEVENS.

27. —*drinking*, fencing, *swearing*,] I suppose, by *fencing* is meant a too diligent frequentation of the fencing-school, a resort of violent and lawless young men. JOHNSON.

36. *A* savageness—] *Savageness*, for *wildness*. WARBURTON.

37. *Of general assault.*] *i. e.* such as youth in general is liable to. WARBURTON.

43. *And, I believe, it is a fetch of* warrant :] So the folio. The quarto reads,—a fetch of *wit.*

STEEVENS.

47. —*prenominate* crimes,] *i. e.* crimes already named. STEEVENS.

75. —in *yourself.*] Hanmer reads, *e'en* yourself, and is followed by Dr. Warburton; but perhaps, *in* yourself means, *in your own person,* not by spies.

JOHNSON.

84. —*his stockings* foul'd,

Ungarter'd, and down-gyved *to his ancle ;*]

I believe *gyved* to be nothing more than a false print. *Down-gyved* means hanging down like the loose cincture which confines the fetters round the ancles. *Gyre* always signifies a circle formed by a top, or any other body when put into motion. STEEVENS.

110. —foredoes *itself,*] To *foredo* is to destroy. So, in *Othello :*

" That either makes me, or *foredoes* me quite."

STEEVENS.

120. *I had not* quoted *him :*—] The old quarto reads *coted.*

To *quote* on this occasion undoubtedly means to *observe.* STEEVENS.

122. ——*it is as proper to our age*

To cast beyond ourselves in our opinions,

As it is common for the younger sort

To lack discretion.—] This is not the remark of a weak man. The vice of age is too much suspicion.

picion. Men long accustomed to the wiles of life *cast* commonly *beyond themselves*, let their cunning go further than reason can attend it. This is always the fault of a little mind, made artful by long commerce with the world. JOHNSON.

The quartos read– *By heaven* it is as proper, &c. STEEVENS.

126. *This must be known; which, being kept close, might move*

More grief to hide, than hate to utter love.] *i. e.* This must be made known to the king, for (being kept secret) the hiding Hamlet's love might occasion more mischief to us from him and the queen, than the uttering or revealing of it will occasion hate and resentment from Hamlet. JOHNSON.

143. —*and* humour] Thus the folio. The quartos read, *haviour*. STEEVENS.

145. *Whether aught*, &c.] This line is omitted in the folio. STEEVENS.

150. *To shew us so much* gentry—] *Gentry*, for *complaisance*. WARBURTON.

152. *For the supply*, &c.] That the hope which your arrival has raised may be completed by the desired effect. JOHNSON.

160. —*in the full* bent,] *The full bent* is *the utmost extremity of exertion*. The allusion is to a bow bent as far as it will go. So afterwards in this play:

"They fool me to *top* of my *bent*."

MALONE.

178. —*the* trail *of policy*—] The *trail* is the *course of an animal pursued by the scent.* JOHNSON.

183. —*the* fruit—] The *desert* after the meat. JOHNSON.

198. —*borne in hand*—] *i. e.* deceived, imposed on. STEEVENS.

204. —*annual* fee.] *Fee* in this place signifies *reward, recompence.*

So, in *All's Well that Ends Well:*

" —Not helping death's my *fee*;

" But if I help, what do you promise me?"

The word is commonly used in Scotland, for *wages*, as we say *lawyer's fee, physician's fee.* STEEVENS.

Mr. Reed hath restored the reading of the folio. The author of THE REMARKS explains it thus, " the king gave his nephew a *feud* or *fee* (in land) of that yearly value." EDITOR.

216. —*at night we'll feast*—] The king's intemperance is never suffered to be forgotten. JOHNSON.

219. *My liege, and madam, to expostulate*] The strokes of humour in this speech are admirable. Polonius's character is that of a weak, pedant, minister of state. His declamation is a fine satire on the impertinent oratory then in vogue, which placed reason in the formality of method, and wit in the gingle and play of words. With what art is he made to pride himself in his *wit*:

That he is mad, 'tis true: 'tis true, 'tis pity:
And pity 'tis, 'tis true: A foolish figure,
But farewel it——

And

And how exquisitely does the poet ridicule the *reasoning in fashion*, where he makes Polonius remark on Hamlet's madness:

Though this be madness, *yet there's* method *in't:*
As if method, which the wits of that age thought the most essential quality of a good discourse, would make amends for the madness. It was *madness* indeed, yet Polonius could comfort himself with this reflection, that at least it was *method*. It is certain Shakspere excels in nothing more than in the preservation of his characters: *To this life and variety of character* (says our great poet in his admirable preface to Shakspere) *we must add the wonderful preservation.* We have said what is the character of Polonius; and it is allowed on all hands to be drawn with wonderful life and spirit, yet the *unity* of it has been thought by some to be grossly violated in the excellent *precepts* and *instructions* which Shakspere makes his statesman give to his son and servant in the middle of the *first*, and beginning of the *second act*. But I will venture to say, these criticks have not entered into the poet's art and address in this particular. He had a mind to ornament his scenes with those fine lessons of social life; but his Polonius was too weak to be author of them, though he was pedant enough to have met with them in his reading, and fop enough to get them by heart, and retail them for his own. And this the poet has finely shewn us was the case, where, in the middle of Polonius's instructions to his servant, he

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makes him, though without having received any interruption, forget his lesson, and say,

And then, sir, does he this;
He does——What was I about to say?
I was about to say something——where did I leave?

The servant replies,

At, closes in the consequence. This sets Polonius right, and he goes on,

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——Ay marry,
He closes thus:——I know the gentleman, *&c.*

which shews the very words got by heart which he was repeating. Otherwise *closes in the consequence,* which conveys no particular idea of the subject he was upon, could never have made him recollect where he broke off. This is an extraordinary instance of the poet's art, and attention to the preservation of character. WARBURTON.

This account of the character of Polonius, though it sufficiently reconciles the seeming inconsistency of so much wisdom with so much folly, does not perhaps correspond exactly to the ideas of our author. The commentator makes the character of Polonius, a character only of manners, discriminated by properties superficial, accidental, and acquired. The poet intended a nobler delineation of a mixed character of manners and of nature. Polonius is a man bred in courts, exercised in business, stored with observation, confident of his knowledge, proud of his eloquence,

eloquence, and declining into dotage. His mode of oratory is truly represented as designed to ridicule the practice of those times, of prefaces that made no introduction, and of method that embarrassed rather than explained. This part of his characters is accidental, the rest is natural. Such a man is positive and confident, because he knows that his mind was once strong, and knows not that it is become weak. Such a man excels in general principles, but fails in the particular application. He is knowing in retrospect, and ignorant in foresight. While he depends upon his memory, and can draw from his repositories of knowledge, he utters weighty sentences, and gives useful counsel; but as the mind in its enfeebled state cannot be kept long busy and intent, the old man is subject to sudden dereliction of his faculties, he loses the order of his ideas, and entangles himself in his own thoughts, till he recovers the leading principle, and falls again into his former train. This idea of dotage encroaching upon wisdom, will solve all the phænomena of the character of Polonius. JOHNSON.

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246. *These in her excellent white bosom,*——] So, in *The Two Gentlemen of Verona:*

"Even

"Even in *the milk-white bosom of thy love.*"

STEEVENS.

255. —*O most best*—] So, in *Acolastus*, a comedy, 1540: "—that same *most best* redresser, or reformer, is God." STEEVENS.

259. —*more above*,—] Is, *moreover, besides.*

JOHNSON.

271. *If I had play'd the desk, or table-book;*
Or given my heart a working, mute and dumb;
Or look'd upon this love with idle sight?
What might you think?—] *i. e.* If either I had conveyed intelligence between them, and been the confident of their amours [*play'd the desk or table-book*], or had connived at it, only observed them in secret, without acquainting my daughter with my discovery [*given my heart a mute and dumb working*]; or lastly, had been negligent in observing the intrigue, and overlooked it [*looked upon this love with idle sight*]; what would you have thought of me?

WARBURTON.

272. *Or given my heart* a working,—] The folio reads *a winking.* STEEVENS.

Or given my heart a working mute *and* dumb;—The same pleonasm is found in our author's *Rape of Lucrece*:

"And in my hearing be you *mute* and *dumb*."

MALONE.

277. —precepts *gave her*,] Thus the folio. The two elder quartos read, *prescripts.* STEEVENS.

280.

280. *Which done,* she took *the fruits of my advice :*
And he, repulsed—] She took the *fruits* of advice when she obeyed advice, the advice was then made *fruitful.* JOHNSON.

281. —*(a short tale to make),*
Fell into a sadness; then into a fast, &c.] The ridicule of this character is here admirably sustained. He would not only be thought to have discovered this intrigue by his own sagacity, but to have remarked all the stages of Hamlet's disorder, from his sadness to his raving, as regularly as his physician could have done: when all the while the madness was only feigned. The humour of this is exquisite from a man who tells us, with a confidence peculiar to small politicians, that he could find

Where truth was hid, though it were hid indeed
Within the centre. WARBURTON.

298. —four *hours together,*] Perhaps it would be better were we to read indefinitely,

——*for* hours together. TYRWHITT.

I should not hesitate to admit Mr. Tyrwhitt's conjecture into the text. The same mistake has I think happened in Webster's *Dutchess of Malfy,* 1623:

"She will muse *four* hours together; and her
silence
"Methinks expressed more than if she speak."

MALONE.

301. *At such a time I'll loose my daughter to him:*
Be you and I behind an arras then;
Mark the encounter: if he love her not,

And

And be not from his reason fallen thereon,
Let me be no assistant for a state,
But keep a farm, and carters.] The scheme of throwing Ophelia in Hamlet's way, in order to try his sanity, as well as the address of the king in a former scene to Rosencrantz and Guildenstern,

"I entreat you both——
"That you vouchsafe your rest here in our court
"Some little time; so by your companies
"*To draw him on to pleasures*, and to gather
"So much as from occasion you may glean,
"Whether aught to us unknown afflicts him thus,
"That open'd lies within our remedy."——

Seem to have been formed on some slight hints in *The Hystory of Hamblet*, bl. let. sig C 3. MALONE.

310. *I'll* board *him*——] That is, *accost* him. HENLEY.

322. *For if the sun breed maggots in a dead dog,*
Being a god, *kissing carrion*——] As to the sense we may observe, that the illative particle [for] shews the speaker to be reasoning from something he had said before: what that was we learn in these words, *to be honest, as this world goes, is to be one picked out of ten thousand.* Having said this, the chain of ideas led him to reflect upon the argument which libertines bring against Providence from the circumstance of abounding *evil.* In the next speech therefore he endeavours to answer that objection, and vindicate Providence, even on a supposition of the fact,

fact, that almost all men were wicked. His argument in the two lines in question is to this purpose. *But why need we wonder at this abounding of evil? For if the sun breed maggots in a dead dog, which though a god, yet shedding its heat and influence upon carrion*——Here he stops short, lest talking too consequentially the hearer should suspect his madness to be feigned; and so turns him off from the subject, by inquiring of his daughter. But the inference which he intended to make, was a very noble one, and to this purpose. If this (says he) be the case, that the effect follows the things operated upon [*carrion*] and not the things operating [a *god*] why need we wonder, that the supreme cause of all things diffusing its blessings on mankind, who is, as it were, a dead carrion, dead in original sin, man instead of a proper return of duty, should breed only corruption and vices? This is the argument at length; and is as noble a one in behalf of Providence as could come from the schools of divinity. But this wonderful man had an art not only of acquainting the audience with what his actors *say*, but with what they *think*. The sentiment too is altogether in character, for Hamlet is perpetually moralizing, and his circumstances make this reflection very natural. The same *thought*, something diversified, as on a different occasion, he uses again in *Measure for Measure*, which will serve to confirm these observations:

The tempter or the tempted, who sins most?
Not she; nor doth she tempt; but it is I
That lying by the violet in the sun,

Do as the carrion does, not as the flower,
Corrupt by virtuous season.——

And the same kind of *expression* is in *Cymbeline*:

Common-kissing Titan. WARBURTON.

This is a noble emendation, which almost sets the critick on a level with the author. JOHNSON.

325. —*conception is a blessing*, &c.] Thus the folio. The quartos read thus:

——*conception* is a blessing;

But as your daughter may *conceive*, friend, look to't.

The meaning seems to be, *conception* (*i. e.* understanding) is a blessing; but as your daughter may *conceive* (*i. e.* be pregnant), *friend*, *look to't*, i. e. have a care of that. The same quibble occurs in the first scene of *K. Lear*:

"*Kent.* I cannot *conceive* you, sir.

"*Clo.* Sir, this young fellow's mother *could*."

STEEVENS.

350. *How* pregnant, &c.] *Pregnant* is ready, dexterous, apt. STEEVENS.

354. ——*and suddenly*, &c.] This, and the greatest part of the two following lines, are omitted in the quartos. STEEVENS.

361. *Rosencrantz*] There was an embassador of that name in England about the time when this play was written. STEEVENS.

382. ——*Let me*, &c.] All within the crotchets is wanting in the quartos. STEEVENS.

402. —*the shadow of a dream.*] Shakspere has accidently inverted an expression of Pindar, that the state of humanity is σκιας οναρ, the *dream* of a *shadow*. JOHNSON.

So

So Davies,

" Man's life is but a dreame, nay, less than so,
" *A shadow of a dreame.*" FARMER.

So, in the tragedy of *Darius*, 1603, by lord Sterline:

" Whose best was but the *shadow of a dream.*"
STEEVENS.

406. *Then are our beggars, bodies* ;—] Shakspere seems here to design a ridicule of these declamations against wealth and greatness, that seem to make happiness consist in poverty. JOHNSON.

437. *Nay, then I have an eye of you* ;—] An *eye of you* means, I have a glimpse of your meaning.
STEEVENS.

442. *I have of late*, &c.] This is an admirable description of a rooted melancholy sprung from thickness of blood ; and artfully imagined to hide the true cause of his disorder from the penetration of these two friends, who were set over him as spies.
WARBURTON.

447. —*this brave over-hanging* firmament,——] Thus the quarto. The folio reads,—this brave o'erhanging, this, &c. STEEVENS.

463. —lenten *entertainment*——] *i. e.* sparing, like the entertainments given in *Lent*. So, in the *Duke's Mistress*, by Shirley, 1631:

" —to maintain you with bisket,
" Poor John, and half a livery, to read moral virtue
" And *lenten* lectures." STEEVENS.

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the poet found the proverb thus corrupted in the mouths of the people: so that the critick's alteration only serves to shew us the original of the expression.

WARBURTON.

Similarity of sound is the source of many literary corruptions. In Holborn we have still the sign of the *Bull and Gate*, which exhibits but an odd combination of images. It was originally (as I learn from the title page of an old play) the *Bullogne* Gate, *i. e.* one of the gates of *Bullogne*; designed perhaps as a compliment to Henry VIII. who took the place in 1544.

The *Bullogne mouth*, now the *Bull and Mouth*, had probably the same origin, *i. e.* the *mouth of the harbour of Bullogne.* STEEVENS.

540. *Buz, buz!*] *Buz, buz!* are interjections employed to interrupt Polonius. Ben Jonson uses them often for the same purpose, as well as Middleton in *A Mad World my Masters*, 1608. STEEVENS.

Buz used to be an interjection at Oxford, when any one began a story that was generally known before.

BLACKSTONE.

Buzzer, in a subsequent scene in this play, is used for a *busy talker*:

"——And wants not *buzzers* to infect his ear
"With pestilent speeches."

It is therefore probable, from the answer of Polonius, that *buz* was used, as Dr. Johnson supposes, for an idle rumour without any foundation.

In Ben Jonson's *Staple of News*, the collector of mercantile intelligence is called Emissary *Buz*.

MALONE.

542.

542. *Then came*, &c.] This seems to be a line of a ballad. JOHNSON.

545. —*tragical*, &c.] The words within the crotchets I have recovered from the folio, and see no reason why they were hitherto omitted. There are many plays of the age, if not of Shakspere, that answer to these descriptions. STEEVENS.

547. ——*Seneca cannot be too heavy, nor Plautus too light*:——] The tragedies of Seneca were translated into English by Thomas Newton and others, and published in 1581. One comedy of Plautus, *viz.* the *Menæchmi*, was likewise translated and published in 1565.

I believe the frequency of plays performed at publick schools, suggested to Shakspere the names of *Seneca* and *Plautus* as dramatick authors. WARTON.

548. *For the law of* writ, *and the liberty, these are the only men.*] All the modern editions have, *the law of* wit, *and the liberty*; but both my old copies have, *the law of* writ, I believe rightly. *Writ*, for *writing*, *composition*. *Wit* was not, in our author's time, taken either for *imagination*, or *acuteness*, or *both together*, but for *understanding*, for the faculty by which we *apprehend* and *judge*. Those who wrote of the human mind, distinguished its primary powers into *wit* and *will*. Ascham distinguishes *boys* of active and of tardy faculties into *quick wits* and *slow wits*.

JOHNSON.

The old copies are certainly right. *Writ* is used for *writing* by authors contemporary with Shakspere. Thus,

Thus, in *The Apologie of Pierce Pennilesse*, by Thomas Nash, 1593: "For the lowsie circumstance of his poverty before his death, and sending that miserable *writte* to his wife, it cannot be but thou liest, learned Gabriel." Again, in bishop Earle's *Character of a mere dull Physician*, 1638: "Then followes a *writ* to his drugger, in a strange tongue, which he understands, though he cannot conster." MALONE.

561. Why, *as by lot, God wot*,—&c.] The old song from which these quotations are taken, I communicated to Dr. Percy, who has honoured it with a place in the second and third editions of his *Reliques of ancient English Poetry*. In the books belonging to the Stationers-Company, there is a late entry of this Ballad among others. "*Jeffa Judge of Israel*," p. 93. Vol. III. Dec. 14. 1624. STEEVENS.

563. ——*the* pious chansons—] It is *pons chansons* in the first folio edition. The old ballads sung on bridges, and from thence called *Pons chansons*. Hamlet is here repeating ends of old songs. POPE.

It is *pons chansons* in the quarto too. I know not whence the *rubrick* has been brought, yet it has not the appearance of an arbitrary addition. The titles of old ballads were never printed red; but perhaps *rubrick* may stand for *marginal explanation*. JOHNSON.

There are five large vols. of ballads in Mr. Pepys's collection in Magdalen-College library, Cambridge, some as ancient as Henry VII.'s reign, and not one red letter upon any one of the titles. GREY.

The

The first row of the RUBRICK *will*, &c.] The words, *of the rubrick* were first inserted by Mr. Rowe, in his edition in 1709. The old quartos in 1604, 1605, and 1611, read *pious chanson*, which gives the sense wanted, and I have accordingly inserted it in the text.

The *pious chansons* were a kind of *Christmas carols*, containing some scriptural history thrown into loose rhimes, and sung about the streets by the common people when they went at that season to solicit alms. Hamlet is here repeating some scraps from a song of this kind, and when Polonius inquires what follows them, he refers him to the *first row* (*i. e.* division) of one of these, to obtain the information he wanted.

STEEVENS.

564. ——*my abridgment*—] He calls the players afterwards, *the brief chronicles of the times*; but I think he now means only *those who will shorten my talk*.

JOHNSON.

An *abridgment* is used for a dramatick piece in the *Midsummer Night's Dream*, act v. sc. 1.

"Say what *abridgment* have you for this evening?"

But it does not commodiously apply to this passage.

STEEVENS.

Does not *abridgment*, in *Midsummer Night's Dream*, signify *amusement to beguile the tediousness of the evening?* or, in one word, *pastime?*— HENLEY.

567. —*valanc'd*——] *Valanc'd* means over hung with a canopy or tester like a bed. The folios read *valiant* which seems right. The comedian was pro-

bably "bearded like a pard." REMARKS.

571. —*by the altitude of a* chioppine.] A *chioppine* is a high shoe worn by the Italians, as in Tho. Heywood's *Challenge of Beauty*, act v. STEEVENS.

573. —*be not crack'd within the ring.*] That is *crack'd too much for use.* This is said to a young player who acted the parts of women. JOHNSON.

I find the same phrase in *The Captain*, by Beaumont and Fletcher:

"Come to be married to my lady's woman,
"After she's *crack'd in the ring.*" STEEVENS.

574. ——*French falconers*——] The amusement of falconry was much cultivated in France. In *All's Well that Ends Well*, Shakspere has introduced an *astringer* or falconer at the French court. Mr. Tollet, who has mentioned the same circumstance, likewise adds, that it is said in *Sir Thomas Browne's Tracts*, p. 116, that "the *French* seem to have been the first and noblest falconers in the western part of Europe;" and, that "the *French* king sent over his falconers to shew that sport to king James the First."

See Weldon's *Court of King James.*
STEEVENS.

582. ——*caviare to the general:*——] Giles Fletcher in his *Russe Commonwealth*, 1591, p. 11, says, in Russia they have divers kinds of fish "very good and delicate: as the Bellouga or Bellougina of four or five elnes long, the Ositrina or Sturgeon, but not so thick nor long. These four kind of fish breed in the Wolgha and are catched in great plenty, and served thence into the whole realme for a good food.

Of

Of the roes of these four kinds they make very great store of Icary or *Caveary*." REED.

Ben Jonson has ridiculed the introduction of these foreign delicacies in his *Cinthia's Revels*—" He doth learn to eat Anchovies, Macaroni, Bovoli, Fagioli, and *Caviare*," &c.

Mr. Malone observes, that lord Clarendon uses *the general* for *the people*, in the same manner. And so by undervaluing many particulars (which they truly esteemed) as rather to be consented to than that *the general* should suffer." B. V. p. 530. STEEVENS.

584. —*cried in the top of mine*—] *i. e.* whose judgment I had the highest opinion of.

WARBURTON.

I think it means only that *were higher than mine.*

JOHNSON.

Whose judgment, in such matters, was in much higher vogue than mine. REVISAL.

Perhaps it means only—whose judgment was more clamorously delivered than mine. We still say of a bawling actor, that he speaks *on the top of his voice.*

STEEVENS.

To *over-top* is a hunting term applied to a dog when he gives more tongue than the rest of the cry. To this I believe Hamlet refers, and he afterwards mentions a CRY *of players.* HENLEY.

585. —*set down with as much* modesty——] *Modesty*, for *simplicity.* WARBURTON.

586. —*there were no* sallets, *&c.*] Such is the reading of the old copies. I know not why the later editors

tors continued to adopt the alteration of Mr. Pope, and read, no *salt*, &c.

Mr. Pope's alteration may indeed be in some degree supported by the following passage in Decker's *Satiromastix*: "—a prepar'd troop of gallants, who shall distaste every *unsalted* line in their fly-blown comedies." Though the other phrase was used as late as in the year 1665, in a *Banquet of Jests*, &c. "—for junkets, joci; and for curious *sallets*, sales."

STEEVENS.

It was a remark attributed to Mrs. Warburton on the conversation of her bishop and bishop Hurd:—"that the oil of the latter with the vinegar of the former, made an exquisite *sallad*." * * *.

588. —*that might* indite *the author*—] *Indite*, for *convict*.

WARBURTON.

—*indite* the author of *affection*:] *i. e.* convict the author of being a fantastical *affected* writer.

STEEVENS.

589. —*but call'd it, an honest method*;—] Hamlet is telling how much his judgment differed from that of others. *One said, there was no salt in the linen*, &c. *but called it an honest method*. The author probably gave it, *But I called it an honest method*, &c.

JOHNSON.

590. —*wholesome*, &c.] This passage was recovered from the quartos by Dr. Johnson.

STEEVENS.

596. *The rugged Pyrrhus*, &c.] Mr. Malone once observed to me, that a *late editor* supposed the speech uttered

uttered by the *Player* before *Hamlet*, to have been taken from an ancient drama, entitled "Dido Queen of Carthage." I had not then the means of justifying or confuting his remark, the piece alluded to having escaped the hands of the most liberal and industrious collectors of such curiosities. Since, however, I have met with this performance, and am therefore at liberty to pronounce that it did not furnish our author with more than a general hint for his description of the death of Priam, &c. unless with reference to

——The whiff and *wind* of his fell sword
The unnerved father falls,——

We read, ver. 23:

And with the *wind* thereof the king fell down:

And can make out a resemblance between

So as a painted tyrant, Pyrrhus stood;

And ver. 32.

So leaning on his sword, he stood stone still.

The greater part of the following lines are surely more ridiculous in themselves, than even Shakspere's happiest vein of burlesque or parody could have made them:

"At last came *Pirrhus* fell and full of ire,
"His harnesse dropping bloud, and on his speare
"The mangled head of *Priams* yongest sonne,
"And after him his band of Mirmidons,
"With balles of wild fire in their murdering pawes,

" Which made the funerall flame that burnt faire
Troy:
" All which hemd me about, crying, this is he.
" *Dido.* Ah, how could poor *Æneas* scape their hands?
" *Æn.* My mother *Venus* jealous of my health,
" Convaid me from their crooked nets and bands:
" So I escapt the furious *Pirrhus* wrath:
" Who then ran to the pallace of the King,
" And at *Jove's* Altar finding *Priamus*,
" About whose wither'd necke hung Hecuba,
" Foulding his hand in hers, and joyntly both
" Beating their breasts and falling on the ground.
" He with his faulchions point raisde up at once;
" And with *Megeras* eyes stared in their face,
" Threatning a thousand deaths at every glaunce.
" To whom the aged king thus trembling spoke:
&c.—
" Not mov'd at all, but smiling at his teares,
" This butcher, whilst his hands were yet held up,
" Treading upon his breast, strooke off his hands.
" *Dido.* O end, *Æneas*, I can heare no more.
" *Æn.* At which the frantick queene leapt on his face.
" And in his eyelids hanging by the nayles,
" A little while prolong'd her husband's life:
" At last the souldiers puld her by the heeles,
" And swong her howling in the emptie ayre,
" Which sent an echo to the wounded king:

" Whereat

" Whereat he lifted up his bedred lims,
" And would have grappeld with Achilles sonne,
" Forgetting both his want of strength and hands;
" Which he disdaining, whiskt his sword about,
" And with the wound thereof the king fell downe;
" Then from the navell to the throat at once,
" He ript old Priam; at whose latter gaspe
" Jove's marble statue gan to bend the brow,
" As lothing Pirrhus for this wicked act:
" Yet he undaunted tooke his fathers flagge,
" And dipt it in the old kings chill cold bloud,
" And then in triumph ran into the streetes,
" Through which he could not passe for slaughtred men:
" So leaning on his sword he stood stone still,
" Viewing the fire wherewith rich Ilion burnt."

Act II.

The exact title of the Play from which these lines are copied, is as follows: The | Tragedie of Dido | *Queen of Carthage* | Played by the Children of her | *Majesties Chappel.* | Written by Christopher Marlowe, and | *Thomas Nash, Gent.* | —Actors | *Jupiter.* | *Ganimed.* | *Venus.* | *Cupid.* | *Juno.* | *Mercurie, or* | *Hermes.* | *Æneas.* | *Ascanius.* | *Dido.* | *Anna.* | *Achates.* | *Ilioneus.* | *Iarbas.* | *Cloanthes.* | *Sergestus.* | At London, | Printed, by the Widdowe *Orwin*, for *Thomas Woodcocke*, and | are to be sold at his shop, in Paules Church-yeard, at | the signe of the Blacke Beare. 1594. |

STEEVENS.

603.

603. *Now is he total* gules ;—] *Gules* is a term in the barbarous jargon peculiar to heraldry, and signifies *red*. Shakspere has it again in *Timon :*

" With man's blood paint the ground ; *gules*, *gules*."

Heywood, in his Second Part of the *Iron Age*, has made a verb from it :

" —old Hecuba's reverend locks
" Be *gul'd* in slaughter."— STEEVENS.

609. With *eyes* like *carbuncles*——] So, Milton's Paradise Lost, B. IX. l. 500.

" ——and *carbuncles* his *eyes*." STEEVENS.

See also, *The History of the Caliph Vathek*, p. 307.

* * *.

647. —*the* mobled *queen*—] *Mobled* or *mabled* signifies *veiled*. So Sandys, in his Travels, speaking of the Turkish women, says, *their heads and faces are* mabled *in fine linen, that no more is to be seen of them than their eyes.* WARBURTON.

Mobled, signifies *huddled, grossly covered.* JOHNSON.

I meet with this word in Shirley's *Gentleman of Venice*.

" The moon does *mobble* up herself." FARMER.

But who, a woe ! *had seen*, &c.] The folio reads, I believe, rightly :

But who, *O who*, had seen, &c. MALONE.

651. *With* bisson *rheum* ;—] *Bisson* or *beesen*, *i. e.* blind. A word still in use in some parts of the north of England.

So, in *Coriolanus*: "What harm can your *bisson* conspectuities glean out of this character?"

STEEVENS.

662. —*made* milch—] Drayton in the 13th Song of his *Polyolbion* gives this epithet to dew:

"Exhaling the *milch* dew," &c. STEEVENS.

696. *Is it not monstrous, that this player here,*] It should seem from the complicated nature of such parts as Hamlet, Lear, &c. that the time of Shakspere had produced many excellent performers. He would scarce have taken the pains to form the characters which he had no prospect of seeing represented with force and propriety on the stage. STEEVENS.

700. *Tears in his eyes, distraction in's* aspect.] The word *aspect* (as Dr. Farmer very properly observes) was in Shakspere's time accented on the second syllable. The folio exhibits the passage as I have printed it. STEEVENS.

704. *What's Hecuba to him,* &c.] 'Tis plain Shakspere alludes to a story told of Alexander the cruel tyrant of Pheræ in Thessaly, who seeing a famous tragedian act the Troades of Euripides was so sensibly touched that he left the theatre before the play was ended; being ashamed, as he owned, that he who never pitied those he murdered should weep at the sufferings of *Hecuba* and Andromache. See Plutarch in the life of Pelopidas. UPTON.

706. —*the* cue *for passion,*] The *hint*, the *direction*.

JOHNSON.

708. —*the general ear*—] The ear of all mankind. So before, *Caviare* to the *general*, that is, to the *multitude*. JOHNSON.

714. ——unpregnant *of my cause*,] *Not quickened with a new desire of vengeance; not teeming with revenge.* JOHNSON.

717. *A damn'd* defeat *was made.*—] *Defeat*, for *destruction.* WARBURTON.

Rather, *dispossession.* JOHNSON.

The word *defeat* is very licentiously used by the old writers. Shakspere in another play employs it yet more quaintly.—" *Defeat* my favour with an usurped beard." STEEVENS.

727. —*kindless*—] *Unnatural.* JOHNSON.

728. *Why, what an ass am I? This is most brave;*] The folio reads,

" O vengeance!
" Who? what an ass am I? Sure this is most
brave." STEEVENS.

733. *A* scullion!] Thus the folio. The quarto reads, a *stallion.* STEEVENS.

735. *About my brains!*——] *Wits, to your work. Brain*, go *about* the present business. JOHNSON.

This expression occurs in the Second Part of the *Iron Age*, by *Heywood*, 1632:

" *My brain about* again! for thou hast found
" New projects now to work on." STEEVENS.

736. ———*I've heard,*
That guilty creatures, sitting at a play,] A
number

number of these stories are collected together by Thomas Heywood, in his *Actor's Vindication.*

STEEVENS.

744. —*tent him*—] Search his wounds. JOHNSON.

—*if he do* blench,] If he *shrink* or *start.*

STEEVENS.

751. *More* relative *than this*;—] *Relative*, for *convictive.* WARBURTON.

Convictive is only the consequential sense. *Relative*, is *nearly related, closely connected.* JOHNSON.

ACT III.

Line 1. —CONFERENCE] The folio reads, *circumstance.* STEEVENS.

19. —o'er-raught *on the way* :—] *Over-raught* is *over-reached*, that is, *over-took.* JOHNSON.

35. Affront *Ophelia.*] To *affront*, is only *to meet directly.* JOHNSON.

Affrontare, Ital. So, in the *Devil's Charter*, 1607:

"*Affronting* that port where proud Charles should enter."

Again, in Sir W. D'Avenant's *Cruel Brother*, 1630:

"In sufferance *affronts* the winter's rage."

STEEVENS.

36. ——*espiels*] *i. e.* spies.

The words—*lawful espiels*, are wanting in the quartos. STEEVENS.

52. *Your* loneliness.——] Thus the folio. The first and second quartos read *lowliness*. STEEVENS.

58. *'Tis too much prov'd*,—] It is found by too frequent experience. JOHNSON.

59. —*more ugly to the thing that* helps *it*,] That is, *compared with* the thing that helps it. JOHNSON.

63. *To be, or not to be*,—] Of this celebrated soliloquy, which bursting from a man distracted with contrariety of desires, and overwhelmed with the magnitude of his own purposes, is connected rather in the speaker's mind, than on his tongue, I shall endeavour to discover the train, and to shew how one sentiment produces another.

Hamlet knowing himself injured in the most enormous and atrocious degree, and seeing no means of redress, but such as must expose him to the extremity of hazard, meditates on his situation in this manner: *Before I can form any rational scheme of action under this pressure of distress*, it is necessary to decide, whether, *after our present* state, *we are* to be, or not to be. That is the question, which, as it shall be answered, shall determine, *whether 'tis nobler*, and more suitable to the dignity of reason, *to suffer the outrages of fortune* patiently, or to take arms against *them*, and by opposing end them, *though perhaps* with the loss of life. If *to die*, were *to sleep, no more, and by a sleep to end* the miseries of our nature, such a sleep were *devoutly to*

be wished; but if *to sleep* in death, be *to dream*, to retain our powers of sensibility, we must *pause* to consider, *in that sleep of death what dreams may come*. This consideration *makes calamity* so long endured; *for who would bear* the vexations of life, which might be ended *by a bare bodkin*, but that he is afraid of something in unknown futurity? This fear it is that gives efficacy to conscience, which by turning the mind upon *this regard*, chills the ardour of *resolution*, checks the vigour of *enterprize*, and makes the *current* of desire stagnate in inactivity.

We may suppose that he would have applied these general observations to his own case, but that he discovered Ophelia. JOHNSON.

I cannot but think that Dr. Johnson's explication of this passage, though excellent on the whole, is wrong in the outset.—He explains the words—*To be, or not to be*—" Whether after our present state, we are to be, or not;" whereas the obvious sense of them—*To live, or to put an end to my life*, seems clearly to be pointed out by the following words, which are manifestly a paraphrase on the foregoing—*Whether 'tis nobler in the mind to suffer*, &c. *or to take arms*—The train of Hamlet's reasoning, which Dr. Johnson has so well explained, is sufficiently clear, which ever way the words are understood. MALONE.

This interpretation of Mr. Malone is indisputably right, as the very notion of a *ghost*, implies the certainty of an after-existence. HENLEY.

66. *Or to take arms against a* sea *of troubles,*] Shakspere resembles Æschylus in the sudden breaks of his metaphors. To take up arms against a *sea* of troubles, is in the manner of our author. Were we to admit *siege* for *sea,* we might improve the picture; but we should endanger the likeness. Iö says, in the Prometheus vinctus of Æschylus, v. 885.

"My confused words strike at random against a *sea of troubles,* or the waves of misery;" by which she means,——I talk confusedly in my misfortunes.

S. W.

67. ——*To die;—to sleep;*—] This passage is ridiculed in the *Scornful Lady* of Beaumont and Fletcher, as follows:

"——be deceas'd, that is, asleep, for so the word is taken. "*To sleep, to die; to die, to sleep;* a very figure, sir." &c. &c. STEEVENS.

74. —*mortal* coil,] *i. e.* turmoil, bustle.

WARBURTON.

77. —*the* whips *and* scorns *of time,*] *Whips* and *scorns* are as inseparable companions, as publick punishment and infamy.

Hamlet is introduced as reasoning on a question of general concernment. He therefore takes in all such evils as could befall mankind in general, without considering himself at present as a prince, or wishing to avail himself of the few exemptions which high place might once have claimed.

In part of K. James I.'s *Entertainment passing to his*

his Coronation, by Ben Jonson and Decker, is the following line, and note on that line:

"*And first account of years, of months*, OF TIME."

"By *time* we understand *the present*."

STEEVENS.

The word *whips* is used by Marston in his *Satires*, 1599, in the sense required here:

"Ingenuous melancholy——
"Inthrone thee in my blood; let me entreat,
"Stay his quick jocund skips and force him run
"A sad pac'd course, untill my *whips* be done."

MALONE.

78. ——*the* proud *man's contumely*,] The folio reads:

——the *poor* man's contumely,

which may be right;—*the contumely which the poor man is obliged to endure*:

"Nil habet infelix paupertas durius in se,
"Quam quod ridiculos homines facit."

MALONE.

79. —*of* despis'd *love*,] The folio reads—Of *dispriz'd* love. STEEVENS.

82. ——*might his* quietus *make*

With a bare bodkin?—] The first expression probably alluded to the writ of discharge, which was formerly granted to those barons and knights who personally attended the king on any foreign expedition. This discharge was called a *quietus*.

It is at this time the term for the acquittance which

every sheriff receives on settling his accounts at the exchequer.

The word is used for the discharge of an account, by Webster.

A *bodkin* was the ancient term for a *small dagger*.

So, in the Second Part of the *Mirrour of Knighthood*, 4to. bl. let. 1598:——" Not having any more weapons but a poor poynado, which usually he did weare about him, and taking it in his hand, delivered these speeches unto it: Thou silly *bodkin* shalt finish the piece of worke," &c.

In the margin of *Stowe's Chronicle*, 1614, it is said, that Cæsar was slain with *bodkins*.

Again, in *Chaucer*, as he is quoted at the end of a pamphlet called the *Serpent of Division*, &c. *whereunto is annexed the Tragedy of Gorboduc*, &c. 1591:

" With *bodkins* was Cæsar Julius
" Murdered at Rome, of Brutus Crassus."

STEEVENS.

84. *To* groan *and sweat*—] All the old copies have, *to* grunt *and sweat*. It is undoubtedly the true reading, but can scarcely be borne by modern ears.

JOHNSON.

The change made by the editors, is however supported by the following line in *Julius Cæsar*, act iv. sc. 1.

" To *groan* and sweat under the businesse."

This word occurs in the *Death of Zoroas*, by Nicholas Grimoald, a fragment in blank verse, printed at the end of *Lord Surrey's poems*:

" —none

" ——none the charge could give;
" Here *grunts*; here grones; echwhere strong
youth is spent."

And Stanyhurst in his translation of Virgil, 1582, for supremum *congemuit*, gives us: " —for sighing it *grunts*." STEEVENS.

86. *The* undiscover'd *country, from whose bourn*
No traveller *returns*—] This has been cavilled at by Lord Orrery and others, but without reason. The idea of a *traveller* in Shakspere's time, was of a person who gave an account of his adventures. Every voyage was a *Discovery*. John Taylor has "*A Discovery* by sea from London to Salisbury." FARMER.

This passage has been objected to by others on a ground which seems more plausible. Hamlet himself has just had ocular demonstration that travellers *do* sometimes return from this strange country. Shakspere, however, appears to have seldom compared the different parts of his plays, and contented himself with general truths. It would have been easy to have written—*Few* travellers return.

Marlowe had, before our author, compared death to a journey to an *undiscovered country*.

Again, Marston's *Insatiate Countess*, 1603:

" ——wrestled with death,
" From whose stern cave none tracks a backward
path."

Qui nunc it per iter tenebricosum,
Illuc unde negant redire quenquam. *Catullus.*

STEEVENS.

Mr. Steevens's charge of inconsistency in Shakspere, is in the present instance unfounded.

" From whose *bourn*
" No traveller returns——"

May be understood to mean, not from the *hithermost*, but, the *remotest*, *confines* of which *country*. This expectation suits best, at least, with the idea of a traveller on a journey of *discovery*. But taking it otherwise, the *apparition of a ghost* can with no propriety be styled the *return of a traveller*; especially, of *this* ghost, who is so far from making any discovery of this unknown country, that he was even interdicted from mentioning the lightest word of the secrets of his prison-house in it. HENLEY.

94. —*turn* awry,] Thus the quartos. The folio —turn *away*. STEEVENS.

96. —*Nymph, in thy orisons*, &c.] This is a touch of nature. Hamlet, at the sight of Ophelia, does not immediately recollect that he is to personate madness, but makes her an address grave and solemn, such as the foregoing meditation excited in his thoughts.

JOHNSON.

107. *And, with them, words of so sweet breath compos'd*
As made the things more rich: their perfume *lost*,
Take these again;—] The same metaphor is used, but in a different connexion, by Drayton:

" Shepheard why creepe we in this lowly vaine,
" As though our muse no store at all affordes,
" Whilst

" Whilst others vaunt it with the frolicke trayne,
" And strut the stage with *reperfumed* wordes."

HENLEY.

122. ——*than the force of honesty can translate beauty into* its *likeness:*] All the old copies have *his* likeness. There is no need of change. Our author frequently uses *his* for *its*. MALONE.

127. —*inoculate*——] This is the reading of the first folio. The first quarto reads *euocutat*; the second, *euacuat*; and the third, *evacuate*. STEEVENS.

135. —*at my beck*,—] That is, *always ready to come about me*.

With more offences at my beck, than I have thoughts to put them in, *imagination to give them shape, or time to act them in.*

To put a thing into thought, is *to think on it.*

JOHNSON.

153. *I have heard of your* paintings *too, well enough*, &c.] This is according to the quarto, the folio, for *painting*, has *prattlings*, and for *face*, has *pace*.

STEEVENS.

156. —*make your wantonness your ignorance:*——] You mistake by *wanton* affectation, and pretend to mistake by *ignorance*. JOHNSON.

163. *The courtier's, soldier's, scholar's eye, tongue, sword;*] The poet certainly meant to have placed his words thus:

The courtier's, scholar's, soldier's eye, tongue, sword;

otherwise

otherwise the excellence of *tongue* is appropriated to the *soldier*, and the *scholar* wears the *sword*.

WARNER.

This regulation is needless. So, in *Tarquin* and *Lucrece*:

"Princes are the *glass*, the *school*, the *book*,
"Where subject eyes do *learn*, do *read*, do *look*."

And in *Quintilian*: "Multum agit sexus, ætas, conditio; ut in *fœminis*, *senibus*, *pupillis*, *liberos parentes*, *conjuges*, alligantibus." FARMER.

165. —*the mould of form*,] The model by whom all endeavoured to form themselves. JOHNSON.

167. —*most* dejected——] So, in Heywood's *Silver Age*, 1613:

"What knight is that
"So passionately *dejected?*" STEEVENS.

170. —*out of* tune——] Thus the folio. The quarto —out of *time*. STEEVENS.

171. —*and* feature——] Thus the folio. The quartos read *stature*. STEEVENS.

172. —*with* ecstasy:——] The word *ecstasy* was anciently used to signify some degree of alienation of the mind.

So, G. Douglas, translating—*stetit acri fixa dolore*:

"In *ecstasy* she stood, and mad almaist."

STEEVENS.

194. —*be* round *with him*;] To be round *with* a person, is to reprimand him with freedom. So, in *A Mad World, my Masters*, by Middleton, 1640: "She's *round* with her i'faith."

MALONE.

211. ——perriwig-*pated*——] This is a ridicule on the quantity of false hair worn in Shakspere's time, for wigs were not in common use till the reign of Charles II. In the *Two Gentlemen of Verona*, *Julia* says—"I'll get me such a colour'd *perriwig*."

Players, however, seem to have worn them most generally. So, in *Every Woman in her Humour*, 1609: "—as none wear hoods but monks and ladies; and feathers but fore-horses, &c.—none *perriwigs* but *players* and pictures." STEEVENS.

212. —*the groundlings*;—] The meaner people then seem to have sat below, as they now sit in the upper gallery, who, not well understanding poetical language, were sometimes gratified by a mimical and mute representation of the drama, previous to the dialogue. JOHNSON.

Before each act of the tragedy of *Jocasta*, translated from *Euripides*, by Geo. Gascoigne and Fra. Kinwelmersh, the order of these dumb shews is very minutely described. This play was presented at Gray's-Inn by them, in 1566. The mute exhibitions included in it are chiefly emblematical, nor do they display a picture of one single scene which is afterwards performed on the stage. In some other pieces I have observed, that they serve to introduce such circumstances as the limits of a play would not admit to be represented.

Thus in *Herod and Antipater*, 1622:

"——*Let me now*

"*Intreat your worthy patience to contain*

"*Much in imagination; and, what words*

"*Cannot*

"*Cannot have time to utter, let your eyes,*
"*Out of this* DUMB SHOW, *tell your memories.*"

In short, dumb shews sometimes supplied deficiencies, and, at others, filled up the space of time which was necessary to pass while business was supposed to be transacted in foreign parts. With this method of preserving one of the unities, our ancestors appear to have been satisfied. Ben Jonson mentions the *groundlings* with equal contempt. "The understanding gentlemen of the *ground* here."

213. —*who, for the most part, are* capable *of nothing but inexplicable dumb shews, and noise:*——] *i. e.* have a *capacity* for nothing but dumb shews; *undertsand* nothing else. So, in Heywood's *History of Women*, 1624: "I have therein imitated our *historical* and comical poets, that write to the stage; who, lest the auditory should be dulled with serious discourses, in every act present some Zany, with his mimick gesture, to breed in the less *capable* mirth and laughter."

MALONE.

214. —*inexplicable dumb shews,*] I believe the meaning is, *shews without words to explain them.* JOHNSON.

Rather, I believe, shews which are too confusedly conducted to explain themselves.

I meet with one of these in Heywood's play of the *Four Prentices of London*, 1632, where the *Presenter* says,

"I must entreat your patience to forbear
"While we do feast your eye and starve your ear.

"For

" For in *dumb shews*, which were they writ at large
" Would ask a long and tedious circumstance,
" Their infant fortunes I will soon express," &c.

Then follow the *dumb shews*, which well deserve the character Hamlet has already given of this species of entertainment, as may be seen from the following passage: " Enter Tancred, with Bella Franca richly attired, she *somewhat affecteth him*, though she *makes no show of it*." Surely this may be called " an *inexplicable dumb shew*." STEEVENS.

215. —*Termagant*;—] *Termagant* is mentioned by Spenser in his *Faery Queene*, and by Chaucer in *The Tale of Sir Topas*; and by Beaumont and Fletcher in *King or no King*, as follows:

" This would make a saint swear like a soldier, and a soldier like *Termagant*."

216. —*out-herods Herod*:—] The character of *Herod* in the ancient mysteries was always a violent one:

See the *Conventriæ Ludus* among the Cotton MSS. Vespasian D. VIII.

" Now I regne lyk a kyng arayd ful rych,
" Rollyd in rynggs and robys of array,
" Dukys with dentys I dryve into the dych;
" My dedys be ful dowty demyd be day."

Again, in the *Chester Whitsun Plays*, MSS. Harl. 1013:

" I kynge of kynges non so keene,
" I sovraigne sir as well is seene,
" I yrant that maye bouth take and teene
" Castell, tower and towne.

" I welde

" I welde this worlde withouten were
" I beate all those unbuxome beene;
" I drive the devills alby dene
" Deepe in hell a downe.

" For I am kinge of all mankinde,
" I byd, I beate, I lose, I bynde,
" I master the moone, take this in mynde
" That I am most of mighte.

" I am the greatest above degree
" That is, that was, or ever shall be;
" The sonne it dare not shine on me,
" And I byd him goe downe.

" No raine to fall shall now be free,
" Nor no lorde have that liberty
" That dare abyde and I byd fleey,
" But I shall crake his crowne."

See the *Vintner's Play*, p. 67.

Chaucer also, describing a parish clerk, in his *Miller's Tale*, says,

" He playith *Herode* on a skaffold high."

The parish clerks and other subordinate ecclesiasticks appear to have been our first actors, and to have represented their characters on distinct pulpits or *scaffolds*. Thus, in one of the stage-directions to the 27th pageant in the Coventry collection already mentioned; " What tyme that processyon is entered into yt place, and the Herowdys takyn his *schaffalde*, and Annas and Cayphas their *schaffaldys*," &c.

STEEVENS.

226.

226. —age *and body of the* time,—] To exhibit the *form and pressure* of the *age* of the *time*, is, to represent the manners of the time suitable to the period that is treated of, according as it may be ancient, or modern. STEEVENS.

227. —*pressure*—] Resemblance, as in a *print*. JOHNSON.

229. ——*the censure of which one, must, in your allowance, overweigh a whole theatre of others.*] Ben Jonson seems to have imitated this passage in his *Poetaster*, 1601:

" ——I will try
" If tragedy have a more kind aspect;
" Her favours in my text I will pursue;
" Where if I prove the *pleasure but of one*,
" *If he judicious be, he shall be alone*
" *A theatre unto me.*" MALONE.

231. —*O, there be players,*—] I would read thus: " There be players, that I have seen play, and heard others praise, and that highly (not to speak profanely), that neither having the accent nor the gait of Christian, Pagan, nor *Mussulman*, have so strutted and bellowed, that I thought some of nature's journeymen had made *the men*, and not made them well," &c. FARMER.

I have no doubt that our author wrote—" that I thought some of nature's journeymen had made *them*, and not made them well," &c. *Them* and *men* are frequently confounded in the old copies. See the *Comedy of Errors*, act ii. folio, 1623: " because it

is a blessing that he bestows upon beasts, and what he hath scanted *them* [r. *men*] in hair, he hath given them in wit."—In the present instance the compositor probably caught the word *men* from the last syllable of *journey*men. Shakspere could not mean to assert as a general truth, that nature's journeymen had made *men*, i. e. all mankind: for, if that were the case, the strutting players would have been on a footing with the rest of the species.

A passage in *King Lear*, in which we meet with the same sentiment, in my opinion, fully supports the emendation now proposed:

"*Kent. Nature* disclaims in THEE, a *tailor made* THEE.

"*Corn.* A tailor make a man!

"*Kent.* Ay, a tailor, sir; a stone-cutter or a painter [*Nature's journeymen*] could not have made *him* so ill, though he had been but two hours at the trade."

MALONE.

233. —*not to speak it* profanely—] *Profanely* seems to relate, not to the praise which he has mentioned, but to the censure which he is about to utter. Any gross or indelicate language was called *profane*.

JOHNSON.

242. —*speak no more than is set down for them*:] So, in *The Antipodes*, by Brome, 1638:

"—you, sir, are incorrigible, and
"Take licence to yourself to add unto
"Your parts, your own free fancy," &c.

—"That

" —That is a way, my lord, has been allow'd
" On elder stages, to move mirth and laughter."
" —Yes, in the days of *Tarlton*, and of *Kempe*,
" Before the stage was purg'd from barbarism,"
&c.

Stowe informs us, (p. 697, edit. 1615), that among the twelve players who were sworn the queen's servants in 1583, " were two rare men, viz. Thomas Wilson, for a quicke delicate refined *extemporall witte*; and Richard Tarleton, for a wondrous plentifull, pleasant *extemporall witt*," &c.

Again, in *Tarlton's Newes from Purgatory*: " —I absented myself from all plaies, as wanting that merrye Roscius of plaiers that famosed all comedies so with his pleasant and *extemporall invention*."

STEEVENS.

266. —*the pregnant hinges of the knee.*] I believe the sense of *pregnant* in this place is, *quick*, *ready*, *prompt*. JOHNSON.

269. *And could of men distinguish her election*
Hath seal'd thee for herself:] Thus the folio. The quarto thus:

And could of men distinguish her election,
Sh' hath seal'd thee, &c. STEEVENS.

To distinguish her election, is no more than to *make her election*. *Distinguish of men*, is exceeding harsh, to say the best of it. REMARKS.

274. *Whose blood and judgment*—] According to the doctrine of the four humours, *desire* and *confidence* were seated in the blood, and *judgment* in the phlegm,

and the due mixture of the humours made a perfect character. JOHNSON.

289. —*Vulcan's* stithy :—] *Stithy* is a Smith's *anvil.* JOHNSON.

302. —*nor mine now.*——] A man's words, says the proverb, are his own no longer than he keeps them unspoken. JOHNSON.

—*you play'd once* i' the university, *you say?*] It should seem from the following passage in vice-chancellor Hatcher's letter to Lord Burghley Ch. June 21, 1580, that the common players were likewise occasionally admitted to perform there. "—Where-as it hath pleased your honour to recommend my lord of Oxenford his players, that they might show their cunning in several plays already practised by 'em before the Queen's majesty"——(denied on account of the pestilence and commencement) "of late we denied the like to the Right Honourable the Lord of Leicester his servants." FARMER.

318. —*at Ophelia's feet.*] To lie at the feet of a mistress during any dramatick representation, seems to have been a common act of gallantry. So, in the *Queen of Corinth*, by Beaumont and Fletcher:

"Ushers her to her coach, *lies at her feet*
"*At solemn masques*, applauding what she laughs at."

Again, in Gascoigne's *Green Knight's farewell to Fancie:*

"To *lie along in ladies lappes*," &c.

This

This fashion which Shakspere probably designed to ridicule by appropriating it to Hamlet during his dissembled madness, is likewise exposed by Decker, in his *Gul's Hornbook*, 1609.

See an extract from it among the prefaces.

STEEVENS.

319. *I mean*, &c.] This speech and *Ophelia*'s reply to it are omitted in the quartos. STEEVENS.

328. —*your only* jig-maker.——] There may have been some humour in this passage, the force of which is now diminished :

" ——many gentlemen
" Are not, as in the days of understanding,
" Now satisfied without a *jig*, which since
" They cannot, with their honour, call for after
" The play, they look to be serv'd up in the middle."

Changes, or Love in a Maze, by Shirley, 1632.

In the *Hog has lost his Pearl*, 1614, one of the players comes to solicit a gentleman to *write* a *jig* for him. A *jig* was not in Shakspere's time a dance, but a ludicrous dialogue in metre, and of the lowest kind, like *Hamlet*'s conversation with *Ophelia*. Many of these jigs are entered in the books of the Stationers-Company :—" Philips his *Jigg* of the slyppers, 1595. Kempe's *Jigg* of the Kitchen-stuff-woman, 1595."

STEEVENS.

The following lines in the prologue to Fletcher's *Love's Pilgrimage* confirm Mr. Steevens's remark :

" ——for approbation,
" A *jig* shall be clap'd at, and ev'ry *rhyme*
" Prais'd and applauded by a clamorous chime."

A *jig* was not always in the form of a dialogue. Many historical ballads were formerly called *jigs*.

MALONE.

333. —*Nay, then let the devil wear black, for I'll have a suit of sables.*—] Here again is an equivoque. In Massinger's *Old Law*, we have,

" ——A cunning grief,
" That's only fac'd with *sables* for a show,
" But gawdy-hearted."— FARMER.

That a *suit of sables* was the magnificent dress of our author's time, appears from a passage in Ben Jonson's *Discoveries*: " Would you not laugh to meet *a great counsellor of state*, in a flat cap, with his trunk-hose, and a hobby-horse cloak, and yond haberdasher in a velvet gown trimmed with *sables?*" MALONE.

" I had rather (says honest Sancho, when he was taking leave of his government) cover myselfe with a double sheepe skinne—than be cloathed in *sables*." Shelton, P. II. p. 359. Edit. 1620. REMARKS.

337. —*suffer not thinking on, with the hobby-horse*;] Amongst the country May-games there was an hobby-horse, which, when the puritanical humour of those times opposed and discredited these games, was brought by the poets and ballad-makers as an instance of the ridiculous zeal of the sectaries: from these ballads Hamlet quotes a line or two. WARBURTON.

339. —*O, the hobby-horse is forgot.*] In *Love's Labour's Lost*, this line is also introduced. In a small black letter book, entitled, *Plays Confuted*, by Stephen Gosson, I find the *hobby-horse* enumerated in the list of dances. "For the devil (says this author) beeside the beautie of the houses, and the stages, sendeth in gearish apparell, maskes, vauting, tumbling, daunc-ing of gigges, galiardes, morisces, *hobbi-horses*," &c. and in Green's *Tu Quoque*, 1599, the same expression occurs:

"The other *hobby-horse*, I perceive, is not for-gotten."

In TEXNOΓAMIA, or *The Marriage of the Arts*, 1618, is the following stage-direction:

"Enter a *hobby-horse*, dancing the morrice," &c.

Again, in Beaumont and Fletcher's *Women Pleased*:

Soto. "Shall the *hobby-horse* be forgot then,

"The hopeful *hobby-horse*, shall he lie foun-der'd?"

The scene in which this passage is, will very amply confirm all that Dr. Warburton has said concerning the *hobby-horse*.

Again, in Ben Jonson's *Entertainment for the Queen and Prince at Althorpe*:

"But see, the *hobby-horse* is forgot.
"Fool, it must be your lot
"To supply his want with faces,
"And some other buffoon graces."

See Fig. 5. in the plate at the end of the First Part of

of *King Henry IV.* with Mr. Tollet's observations on it. STEEVENS.

341. *Marry, this is* miching malicho; *it means mischief.*] The Oxford editor, imagining that the speaker had here Englished his own cant phrase of *miching malicho*, tells us (by his glossary) that it signifies *mischief lying hid*, and that *malicho* is the Spanish *malheco*; whereas it signifies, *Lying in wait for the poisoner*; which, the speaker tells us, was the very purpose of this representation. It should therefore be read *malhechor*, Spanish, the *poisoner*. So *mich* signified, originally, to keep hid and out of sight; and, as such men generally did it for the purposes of *lying in wait*, it then signified to rob. And in this sense Shakspere uses the noun, a *micher*, when speaking of prince Henry amongst a gang of robbers. *Shall the blessed sun of heaven prove a* micher? *Shall the son of* England *prove a* thief? And in this sense it is used by Chaucer, in his translation of *Le Roman de la Rose*, where he turns the word *lierre* (which is *larron voleur*) by *micher*. WARBURTON.

I think Hanmer's exposition most likely to be right. Dr. Warburton, to justify his interpretation, must write *miching* for *malechor*, and even then it will be harsh. JOHNSON.

Dr. Warburton is right in his explanation of the word *miching*. So in *The Raging Turk*, 1631:

" ——wilt, thou envious dotard,
" Strangle my greatness in a *miching* hole?"

Again,

Again, in Stanyhurst's *Virgil*, 1582:

"—wherefore thus vainely in land Lybye *mitche* you?"

The quarto reads—*munching* mallico. STEEVENS.

Miching, secret, covered, lying hid. In this sense Chapman, our author's contemporary, uses the word in *The Widow's Tears*, *Dods. Old Pl.* Vol. IV. p. 291, Lysander, to try his wife's fidelity, elopes from her: his friends report that he is dead, and make a mock funeral for him: his wife, to shew excessive sorrow for the loss of her husband, shuts herself up in his monument; to which he comes in disguise, and obtains her love, notwithstanding he had assured her in the mean time, that he was the man who murdered her husband. On which he exclaims,

"———Out upon the monster!
"Go tell the governour, let me be brought
"To die for that most famous villany;
"Not for this *miching* base transgression
"Of truant negligence.——"

And again, p. 301:

"My truant
"Was *micht*, sir, into a blind corner of the tomb."

In this very sense it occurs in the *Philaster* of Beaumont and Fletcher, Vol. I. p. 142. "A rascal *miching* in a meadow." That is, as the ingenious editors (who have happily substituted *miching* for *milking*) remark, "A lean deer creeping, solitary, and withdrawn from the herd." WARTON.

The

The word *mitching* is daily used in the west of England for *playing truant*, or *skulking about in private for some sinister purpose*; and *malicho*, inaccurately written for *malheco*, signifies *mischief*; so that *mitching malicho* is *mischief* on the *watch for opportunity*.——When Ophelia asks Hamlet—"What means this—?" she applies to him for *an explanation of what she had just seen in the show*; and not, as Dr. Warburton would have it, *the* purpose *for which the show was contrived*.—Besides, *malhechor* no more signifies a *poisoner*, than the perpetrator of *any other* crime. HENLEY.

348. —*Be not you asham'd to shew*, &c.] The conversation of Hamlet with Ophelia, which cannot fail to disgust every modern reader, is probably such as was peculiar to the young and fashionable of the age of Shakspere, which was, by no means, an age of delicacy. The poet is, however, blamable; for extravagance of thought, not indecency of expression, is the characteristick of madness, at least of such madness as should be represented on the scene.

STEEVENS.

359. —*cart*——] A chariot was anciently so called. Thus Chaucer in *The Knight's Tale*, late edit. ver. 2024:

"The *carter* over-ridden with his *cart*."

STEEVENS.

361. —*sheen*] Splendour, lustre. JOHNSON.

371. —*even as they love*.] Here seems to be a line lost, which should have rhymed to *love*. JOHNSON.

This line is omitted in the folio. Perhaps a triplet was

was designed, and then instead of *love* we should read *lust*. The folio gives the next line thus:

"*For* women's fear and love *holds* quantity."

STEEVENS.

There is, I believe, no instance of a triplet being used in our author's time. Some trace of the lost line is found in the quartos, which read,

Either none in neither aught, &c.

Perhaps the word omitted might have been of this import:

Either none *they feel, or an excess approve*;
In neither aught, or in extremity. MALONE.

375. *And as my love is* siz'd, *my fear is so.*] Cleopatra expresses herself much in the same manner, with regard to her grief for the loss of Antony:

"———*our* size *of sorrow*,
"Proportion'd *to our* cause, *must be as* great
"*As* that *which makes it.*" THEOBALD.

376. —*Where love*, &c.] These two lines are omitted in the folio. STEEVENS.

379. — operant *powers*——] *Operant* is active. Shakspere gives it in *Timon* as an epithet to *poison*. Heywood has likewise used it in his *Royal King and Loyal Subject*, 1637:

"—may my *operant* parts
"Each one forget their office!"

The word is now obsolete. STEEVENS.

388. *The* instances,—] The *motives*. JOHNSON.

399. —*what to ourselves is debt*:] The performance of a resolution, in which only the *resolver* is interested,

is

is a debt only to himself, which he may therefore remit at pleasure. JOHNSON.

402. *The violence of either grief or joy,*
Their own enactures *with themselves destroy:*]
What grief or joy *enact* or determine in their violence, is revoked in their abatement. *Enactures* is the word in the quarto; all the modern editions have *enactors.* JOHNSON.

412. *And hitherto doth love on fortune tend:*
For who not needs, shall never lack a friend;
And who in want a hollow friend doth try,
Directly seasons him his enemy.] So in our author's *Passionate Pilgrim:*

"Every man will be thy friend,
"Whilst thou hast wherewith to spend;
"But if store of crowns be scant,
"No man will supply thy want."

These coincidences may serve to refute an idea that some have entertained, that the lines spoken by the player were not written by Shakspere, but the production of a contemporary poet. MALONE.

424. *To desperation,* &c.] This and the following line are omitted in the folio. STEEVENS.

425. *An anchor's cheer in prison be my scope!*] May my whole liberty and enjoyment be to live on hermit's fare in a prison. *Anchor* is for *anchoret.* JOHNSON.

This abbreviation of the word *anchoret* is very ancient. I find it in the Romance of *Robert the Devil,* printed by *Wynkyn de Worde:* "We have robbed and killed nonnes, holy *aunkers,* preestes, clerkes," &c.

Again,

Again, " the foxe will be an *aunker*, for he begynneth to preche."

Again, in *The Vision of Pierce Plowman :*

" As *ankers* and hermits that hold them in her selles."

This and the foregoing line are not in the folio. I believe we should read—anchor's *chair*. So in the second Satire of Hall's fourth book, edit 1602, p. 18.

" *Sit* seven yeres pining in an *anchore's cheyre*,
" To win some parched shreds of minevere."

STEEVENS.

444. *The mouse-trap.*——] He calls it the *mouse-trap*, because it is —— the thing

In which he'll *catch* the conscience of the king.

STEEVENS.

446. *Baptista* is, I think, in Italian, the name always of a man.

452. *You are as good as a* chorus.—] The use to which Shakspere converted the *chorus*, may be seen in his *History of Henry V.* HENLEY.

453. Ham. *I could interpret*, &c.] This refers to the interpreter, who formerly sat on the stage at all *motions* or *puppet-shews*, and interpreted to the audience.

So, in the *Two Gentlemen of Verona :*

" Oh excellent *motion!* oh exceeding *puppet!*
" Now will he *interpret* for her."

Again, in Greene's *Groatsworth of Wit*, 1621 :

" ——It was I that penn'd the moral of man's wit,

the dialogue of Dives, and for seven years' space was absolute *interpreter of the puppets.*" STEEVENS.

458. *Still better, and worse.*] *i. e.* better in regard to the wit of your *double entendre*, but worse in respect of the grossness of your meaning. STEEVENS.

459. *So you* mistake *your husbands.*] Read, *So you* must take *your husbands*; that is, *for better, for worse.* JOHNSON.

Theobald proposed the same reading in his *Shakspere Restored*, however he lost it afterwards. STEEVENS.

So you mistake *your husbands.*] I believe this to be right: the word is sometimes used in this ludicrous manner. "Your true trick, rascal (says Ursula in *Bartholomew-Fair*), must be to be ever busie, and *mistake* away the bottles and cans, before they be half drunk off." FARMER.

Again, in Ben Jonson's *Masque of Augurs*: "—To *mistake* six torches from the chandry, and give them one."

Again, in the *Elder Brother* of Fletcher:

"I fear he will persuade me to *mistake* him." STEEVENS.

473. *What! frighted with false fire!*] This speech is omitted in the quartos. STEEVENS.

477. *Lights, lights, lights!*] The quartos give this speech to Polonius. STEEVENS.

483. —turn Turk *with me*——] This expression has occurred already in *Much Ado about Nothing*; and I have

I have met with it in several old comedies. So, in Greene's *Tu Quoque*, 1614: "This it is to *turn Turk*, from an absolute and most complete gentleman to a most absurd, ridiculous, and fond lover." It means, I believe, no more than to change condition fantastically. Again, in Decker's *Honest Whore*, 1635:

"—'tis damnation,
"If you *turn Turk* again."

Perhaps the phrase had its rise from some popular story like that of *Ward* and *Dansiker*, the two famous pirates; an account of whose overthrow was published by A. Barker, 1609; and, in 1612, a play was written on the same subject, called, *A Christian turn'd Turk*. STEEVENS.

484. Provincial *roses*] Derived from *Provençal*, French. He means roses of *Provence*, a beautiful species of rose, and formerly much cultivated. WARTON.

485. —*a* cry *of players*,——] There is surely *here* no allusion to hounds (as Dr. Warburton supposes) whatever the origin of the term might have been. *Cry* means a troop or company in general, and is so used in *Coriolanus*:

"——You have made good work,
"You and your *cry*."

Again, in *A strange Horse-race*, by Thomas Decker, 1613: "The last race they ran (for you must know they had many) was from a *cry* of serjeants." MALONE.

486. Hor. *Half a* share.
Ham. *A whole one*, I.] It should be, I think,
A whole one;—*ay*———
For, &c.
The actors in our author's time had not annual salaries as at present. The whole receipts of the theatres were divided into shares, and each actor had one or more shares, or part of a share, according to his merit. See *The Account of the Ancient Theatres.*

MALONE.

488. —*O* Damon *dear*,] Hamlet calls Horatio by this name, in allusion to the celebrated friendship between *Damon* and *Pythias*. A play on this subject was written by Richard Edwards, and published in 1582.

STEEVENS.

491. *A very, very*——*peacock*.] This alludes to a fable of the birds choosing a king, instead of the eagle, a peacock. POPE.

The old copies have it *paiock*, *paicocke*, and *pajocke*. I substitute *paddock*, as nearest to the traces of the corrupted reading. I have, as Mr. Pope says, been willing to substitute any thing in the place of his *peacock*. He thinks a fable alluded to, of the birds choosing a king; instead of the *eagle*, a *peacock*. I suppose he must mean the fable of Barlandus, in which it is said, the birds, being weary of their state of anarchy, moved for the setting up of a king; and the *peacock* was elected on account of his gay feathers. But, with submission, in this passage of our Shakspere,

spere, there is not the least mention made of the *eagle* in antithesis to the *peacock*; and it must be by a very uncommon figure, that Jove himself stands in the place of his *bird*. I think, Hamlet is setting his father's and uncle's characters in contrast to each other: and means to say, that by his father's death the state was stripped of a godlike monarch, and that now in his stead reigned the most despicable poisonous animal that could be; a mere *paddock*, or *toad*. *PAD*, *bufo*, *rubeta major*; a toad. This word I take to be of Hamlet's own substituting. The verses, repeated, seem to be from some old ballad; in which, rhyme being necessary, I doubt not but the verse ran thus:

A very, very——ass. THEOBALD.

A peacock seems proverbial for a fool. Thus Gascoigne in his *Weeds*:

"A theefe, a cowarde, and a *peacocke* foole."

FARMER.

I believe *paddock* to be the true reading. In the last scene of this act, Hamlet, speaking of the king, uses the same expression:

"Would from a *paddock*, from a bat, a gib,
"Such dear concernings hide?" MALONE.

500. *Why then, belike,*—] Hamlet was going on to draw the consequence, when the courtiers entered. JOHNSON.

—*he likes it not*, perdy.] *Perdy* is a corruption of *par Dieu*, and is not uncommon in the old plays. So in *The Play of the Four P's*, 1569:

"In that, you Palmer, as deputie,
"May cleerly discharge him *pardie*."

STEEVENS.

507. *With drink, sir?*] Hamlet takes particular care that his uncle's love of drink shall not be forgotten. JOHNSON.

541. —*by these pickers*, &c.] By these hands.

JOHNSON.

By these hands, says Dr. Johnson; and rightly. But the phrase is taken from our Church catechism, where the catechumen, in his duty to his neighbour, is taught to keep his hands from *picking and stealing*.

WHALLEY.

548. *Ay, sir, but* while the grass grows,—] The proverb is something musty. The remainder of this old proverb is preserved in Whetstone's *Promos and Cassandra*, 1578:

"Whylst grass doth growe, *oft sterves the seely steede*."

Hamlet means to intimate, that whilst he is waiting for the succession to the throne of Denmark, he may himself be taken off by death. MALONE.

550. —*recorders*:——] *i. e.* a kind of large flute. To *record* anciently signified to sing or modulate.

STEEVENS.

551. —*recover the wind of me.*] So, in an ancient MS. play entitled *The Second Maiden's Tragedy*:

"——Is that next?
"Why then I have your ladyship *in the wind*."

STEEVENS.

Again,

Again, in Churchyard's *Worthiness of Wales:*

" Their cunning can with craft so cloke a troeth,
" That hardly we shall *have them in the winde*,
" To smell them forth, or yet their fineness finde." HENDERSON.

553. *O my lord, if my duty be too bold, my love is too unmannerly.*] *i. e.* if my duty to the *king* makes me press you a little, my love to *you* makes me still more importunate. If that makes me *bold*, this makes me even *unmannerly*. WARBURTON.

I believe we should read—*my love is* not *unmannerly*. My conception of this passage is, that, in consequence of Hamlet's moving to take the recorder, Guildenstern also shifts his ground, in order to take place himself *beneath* the prince in his new position. This Hamlet ludicrously calls " *going about to recover the wind*," &c. and Guildenstern may answer properly enough, I think, and like a courtier; " *if my duty* to the king makes me *too bold* in pressing you upon a disagreeable subject, *my love* to you will make me *not unmannerly*, in shewing you all possible marks of respect and attention." TYRWHITT.

562. —*ventages*—] The holes of a flute. JOHNSON.

563. —*and thumb*,—] The first quarto reads—with your fingers and the *umber*. This may probably be the ancient name for that piece of moveable brass at the end of a flute which is either raised or depressed by the finger. The word *umber* is used by Stowe the chronicler, who, describing a single combat between

two

two knights, says, " he brast up his *umber* three times." Here, the *umber* means the visor of the helmet. So, in Spenser's *Faery Queene*, B. III. c. 1. st. 42.

" But the brave maid would not disarmed be,
" But only vented up her *umbriere*,
" And so did let her goodly visage to appere."

Again, B. IV. c. 4.

" And therewith smote him on his *umbriere*."

Again, in the second book of Lidgate on the Trojan War, 1513:

" Thorough the *umber* into Troylus' face."

STEEVENS.

If a *recorder* had a brass key like the *German Flute*, we are to follow the reading of the quarto; for then the thumb is not concerned in the government of the ventages or stops. If a *recorder* was like a *tabourer's pipe*, which has no brass key, but has a stop for the thumb, we are to read—Govern these ventages with your finger and thumb. In *Cotgrave's Dictionary*, *ombre*, *ombraire*, *ombriere*, and *ombrelle*, are all from the Latin *umbra*, and signify a shadow, an umbrella, or any thing that shades or hides the face from the sun; and hence they may have been applied to any thing that hides or covers another; as for example, they may have been applied to the brass key that covers the hole in the German flute. So Spenser used *umbriere* for the visor of the helmet, as Rous's History of the Kings of England uses *umbrella* in the same sense.

TOLLET.

584.

584. *Methinks*, &c.] This passage has been printed in modern editions thus:

" Methinks it is like *an ouzle*.

" *Pol.* It is *black* like an *ouzle*."

The first folio reads, *It is like a* weazel.

Pol. It is *back'd* like *a weazel*.—

And what occasion for alteration there was, I cannot discover. The *weasel* is remarkable for the length of its *back*; but though I believe a *black weasel* is not easy to be found, yet it is as likely that the cloud should resemble a *weasel* in shape, as an *ouzle* (i. e. black-bird) in colour.

Mr. Tollet observes, that we might read—" it is *beck'd* like a weasel," *i. e.* weasel-snouted. So, in Holinshed's *Description of England*, p. 172. " if he be *wesell-becked*." Quarles uses this term of reproach in his *Virgin Widow*: " Go you *weazel-snouted*, addle-pated," &c. Mr. Tollet adds, that Milton in his *Lycidas*, calls a promontory *beaked*, *i. e.* prominent like the *beak* of a bird. STEEVENS.

589. *They fool me to the top of my bent.*—] They compel me to play the fool, till I can endure to do it no longer. JOHNSON.

603. —*be* shent,] To *shend*, is to reprove harshly, to treat with injurious language. STEEVENS.

Shent seems to mean something more than reproof by the following passage from *The Mirror for Magistrates*: " Thomas Mowbray, duke of Norfolk, is the speaker, and he relates his having betrayed the duke

of

of Gloucester and his confederates to the king, "for which," says he, "they were all tane and *shent.*"

Hamlet surely means, "however my mother may be *hurt*, *wounded*, or *punished* by my *words*, let me never consent to put them in execution."

HENDERSON.

604. *To give them seals*—] *i. e.* put them in execution.

WARBURTON.

605. *SCENE III. Enter King, Rosencrantz, and Guildenstern.*

King. *I like him not; nor stands it safe with us,*
To let his madness range. Therefore, prepare you;
I your commission will forthwith dispatch,
And he to England shall along with you:] In *The Hystory of Hamblet*, bl. let. the king does not adopt this scheme of sending Hamlet to England, till after the death of Polonius; and though he is described as doubtful whether Polonius was slain by Hamlet, his apprehension lest he might himself meet the same fate as the old courtier, is assigned as the motive for his wishing the prince out of the kingdom. This at first inclined me to think that this short scene, either from the negligence of the copyist or the Printer, might have been misplaced; but it is certainly printed as the author intended, for in the next scene Hamlet says to his mother, "I must to England; you know that?—" before the king could have heard of the death of Polonius.

MALONE.

611.

611. *Out of his* lunes.] The old quartos read,

Out of his brows. THEOBALD.

Lunacies is the reading of the folio. I take *brows* to be, properly read, *frows*, which, I think, is a provencal word for *perverse humours*; which being, I suppose, not understood, was changed to *lunacies*. But of this I am not confident. JOHNSON.

Shakspere uses the word *lunes* in the same sense in *The Merry Wives of Windsor*, and *The Winter's Tale*. From the redundancy of the measure nothing can be inferred.

Since this part of my note was written, I have met with an instance in support of Dr. Johnson's conjecture;

" —were you but as favourable as you are *frowish*—" *Tully's Love*, by Greene, 1616.

Perhaps, however, Shakspere designed a metaphor from horned cattle, whose powers of being dangerous increase with the *growth of their brows*. STEEVENS.

The present reading is fully established by a passage in *The History of Hamblet*, bl. let. which the author had, probably, here in his thoughts: " *Fengon* could not content himselfe, but still his mind gave him that the *foole* [*Hamlet*] would play him *some tricke of legerdemaine*. And in that conceit seeking to be rid of him, determined to find the means to doe it, by the aid of a stranger, making the king of England minister of his massacrous resolution, to whom he purposed to send him." MALONE.

The two readings of *brows* and *lunes*—when taken

in connection with the passages referred to by Mr. Steevens, in *The Winter's Tale* and *The Merry Wives*, —plainly figure forth the image under which the king apprehended danger from Hamlet:—viz. that of a bull, which, in his frenzy, might not only gore, but push him from his throne.—"The hazard that hourly grows out of his BROWS" (according to the quartos) corresponds to "*the* SHOOTS *from the* ROUGH PASH," [that is, *the* TUFTED PROTUBERANCE *on the head of a bull, from whence his horns spring*] alluded to in *The Winter's Tale*; whilst the imputation of impending danger to "*his* LUNES" (according to the other reading) answers as obviously to the jealous fury of the husband that thinks he has detected the infidelity of his wife. Thus, in *The Merry Wives of Windsor*:—

"Why, woman, your husband is in his old *lunes*—he so takes on yonder with my husband; so rails against all married mankind; so curses all Eve's daughters, and so buffets himself on the *forehead*, crying, peer out! peer out! that any *madness*, I ever yet beheld, seem'd but tameness, civility, and patience, to this distemper he is now in." HENLEY.

619. *That spirit, upon whose* weal—] So the quarto. The folio gives,

That spirit, upon whose *spirit*— STEEVENS.

638. *Since nature makes them partial*, &c.]

"———Matres omnes filiis

"In pecato adjutrices, auxilii in paterna injuria

"Solent esse.—" *Ter. Heaut.* act v. sc. 2.

STEEVENS.

639. —*of vantage.*—] By some opportunity of secret observation. JOHNSON.

646. *Though inclination be as sharp as* will;] *Will* is *command, direction.* Thus, *Ecclus.* xliii. 16. "—and at his *will* the south wind bloweth." The king says, his mind is in too great confusion to pray, even though his *inclination* were as strong as the *command* which requires that duty STEEVENS.

To *will* is used by Marlowe in the sense of *to command*, in *Dido, Queen of Carthage*, a tragedy, 1594:

" And *will* my guards with Mauritanian darts,
" To wait upon him as their sovereign lord."

MALONE.

663. *May one be pardon'd, and retain the* offence?] He that does not amend what can be amended, *retains* his *offence*. The king kept the crown from the right heir. JOHNSON.

673. *Yet what can it, when one* cannot *repent?*] *What can* repentance *do for a man that cannot be* penitent, for a man who has only part of penitence, distress of conscience, without the other part, resolution of amendment? JOHNSON.

675. *O limed* soul!—] This alludes to *bird-lime.* Shakspere uses the same word again, *Henry VI.* P. II.

" Madam, myself have *lim'd* a bush for her."

STEEVENS.

680. —pat, *now he is praying*;] Thus the folio. The quartos read—*but* now, &c. STEEVENS.

682. —*That would be scann'd:*] *i. e.* that should be considered, estimated. STEEVENS.

684. *I, his* sole *son, do this same villain send*] The folio reads, *foule* son, a reading apparently corrupted from the quarto. The meaning is plain. *I, his* only *son,* who am bound to punish his murderer.

JOHNSON.

686. —hire *and* salary.—] Thus the folio. The quartos read—*base* and *silly*. STEEVENS.

695. *Up, sword; and know thou a more horrid* hent;] In the common editions,

Up, sword, and know thou a more horrid time.

THEOBALD.

To *hent* is used by Shakspere for, to *seize*, to *catch*, to *lay hold on*. *Hent* is, therefore, *hold*, or *seizure*. *Lay hold on* him, sword, at a more horrid time.

JOHNSON.

696. *When he is drunk, asleep, or in his rage;*

Or in the incestuous pleasures of his bed;] So in Marston's *Insatiate Countess*, 1603:

"Didst thou not kill him drunk?

"Thou shouldst, or in th' embraces of his lust."

STEEVENS.

700. ——*that his heels may kick at heaven;*] So in Heywood's *Silver Age*, 1613:

"Whose *heels tript* up, *kick'd 'gainst the firmament.*"

STEEVENS.

702. *As hell, whereto it goes.*—] This speech, in which Hamlet, represented as a virtuous character, is not content with taking blood for blood, but contrives damnation for the man that he would punish, is too horrible to be read or to be uttered. JOHNSON.

The same fiend-like disposition is shewn by *Lodowick*, in Webster's *Vittoria Corombona*, 1612:

" ——to have poison'd
" The handle of his racket. O, that, that!—
" That while he had been bandying at tennis,
" He might have sworn himself to hell, and struck
" *His soul* into the hazard!"

Again, in the third of Beaumont and Fletcher's *Four Plays in one*:

" No, take him dead drunk now *without repentance.*" STEEVENS.

706. Pol *He will come straight*, &c.] The concealment of Polonius in the queen's chamber, during the conversation between Hamlet and his mother, and the manner of his death, were suggested by the following passage in *The History of Hamblet*, bl. let. sig. D. " The counsellor entered secretly into the queene's chamber, and there hid himselfe behind the arras, and long before the queene and Hamlet came thither; who being craftie and pollitique; as soone as hee was within the chamber, doubting some treason, and fearing if he should speake severely and wisely to his mother, touching his secret practises, hee should be understood, and by that meanes intercepted, used his ordinary manner of dissimulation, and began to come [r. crow] like a cocke, beating with his arms (in such manner as cockes use to strike with their wings) upon the hangings of the chamber; whereby

feeling something stirring under them, he cried *a rat, a rat,* and presently drawing his sworde, thrust it into the hangings; which done, pulled the counsellour (half-deade) out by the heeles, made an end of killing him, and being slaine, cut his body in pieces, *which* he caused to be boyled, and then cast it into an open vault or privie." MALONE.

709. ——*I'll* silence me e'en *here:*

Pray you, be round with him.] Sir T. Hanmer, who is followed by Dr. Warburton, reads,

——*I'll* sconce *me here.*

Retire to a place of *security.* They forget that the contrivance of Polonius to overhear the conference, was no more told to the queen than to Hamlet.—*I'll silence me even here,* is, *I'll use no more words.*

JOHNSON.

724. And—'*would* it *were not so!*—] The folio reads,

But would *you* were not so. HENDERSON.

732. *How now, a rat?*] This (as Dr. Farmer has observed) is an expression borrowed from *The History of Hamblet,* a translation from the French of Belleforest. STEEVENS.

740. It has been doubted whether Shakspere intended to represent the queen as accessary to the murder of her husband. The surprise she here expresses at the charge, seems to tend to her exculpation. Where the variation is not particularly marked out, we may presume, I think, that the poet intended

to

to tell his story as it had been told before. The following extract therefore from *The History of Hamblet*, bl. let. relative to this point, will probably not be unacceptable to the reader: "Fengon [the king in the present play] boldened and encouraged by such impunitie, durst venture to couple himself in marriage with her, whom he used as his concubine during good Horvendille's life; in that sort spotting his name with a double vice, incestuous adulterie, and paracide murther.——This adulterer and infamous murtherer slaundered his dead brother, that he would have slaine his wife, and that hee by chance finding him on the point ready to do it, in defence of the lady had slaine him. The unfortunate and wicked woman that had received the honour to be the wife of one of the valiantest and wisest princes in the North, imbased herselfe in such vile sort as to falsifie her faith unto him, and, which is worse, to marrie him that had bin the tyrannous murtherer of her lawful husband; which made diverse men think that she had beene the causer of the murther, thereby to live in her adultre without controle." *Hyst. of Hamb.* sig. C. 1, 2.

In the conference, however, with her son, on which the present scene is founded, she strongly asserts her innocence with respect to this fact:

"I know well, my sonne, that I have done thee great wrong in marrying with Fengon, the cruel tyrant and murtherer of thy father, and my loyal spouse; but when thou shalt consider the small meanes

of resistance, and the treason of the palace, with the little cause of confidence we are to expect, or hope for, of the courtiers, all wrought to his will, as also the power he made ready if I should have refused to like him; thou wouldst rather excuse, than accuse me of lasciviousness or inconstancy, much less offer me that wrong to suspect that ever thy mother *Geruth* once consented to the death and murther of her husband: swearing unto thee by the majestie of the gods, that if it had layne in me to have resisted the tyrant, although it had beene with the losse of my blood, yea and of my life, I would surely have saved the life of my lord and husband." Ibid. sig. D. 4.

It is observable, that in the drama neither the king or queen make so good a defence. Shakspere wished to render them as odious as he could, and therefore has not in any part of the play furnished them with even the semblance of an excuse for their conduct.

MALONE.

I know not in what part of this tragedy the king and queen could have been expected to enter into a vindication of their mutual conduct. The former, indeed, is rendered contemptible as well as guilty; but for the latter, our poet seems to have felt all that tenderness which the ghost recommends to the imitation of her son. STEEVENS.

740. *As kill a king?*] This interrogation may be considered as some hint, that the queen had no hand in the murder of Hamlet's father. STEEVENS.

755.

755. —*takes off the* rose] Alluding to the custom of wearing roses on the side of the face. See a note on a passage in *King John*, act i. WARBURTON.

I believe Dr. Warburton is mistaken; for it must be allowed that there is a material difference between an ornament worn on the *forehead*, and one exhibited on *the side of the face*. Some have understood these words to be only a metaphorical enlargement of the sentiment contained in the preceding line:

—blurs the grace and *blush* of modesty:

but as the *forehead* is no proper situation for a *blush* to be displayed in, we may have recourse to another explanation.

It was once the custom for those who were betrothed, to wear some flower as an external and conspicuous mark of their mutual engagement. So in *Spenser's Shepherd's Calendar for April*:

"Bring *coronations* and *sops in wine*,
"*Worn of paramours.*"

Lyte, in his *Herbal*, 1578, enumerates *sops in wine* among the smaller kind of single gilliflowers or pinks.

Figure 4, in the *Morrice-dance* (a plate of which is annexed to the First Part of *King Henry IV.*) has a flower fixed on his *forehead*, and seems to be meant for the *paramour* of the female character. The flower might be designed for a *rose*, as the colour of it is red in the painted glass, though its form is expressed with as little adherence to nature as that of the mary-

gold

gold in the hand of the lady. It may, however, conduct us to affix a *new* meaning to the lines in question. This flower, as I have since discovered, is exactly shaped like the *sops in wine*, now called the *Deptford Pink.* STEEVENS.

759. —*from the body of* contraction—] *Contraction* for *marriage contract.* WARBURTON.

761. ——*Heaven's face* doth *glow*;
Yea, *this solidity and compound mass,*
With tristful *visage, as against the doom,*
Is thought-sick at the act.] The old quarto reads:
Heaven's face does *glow,*
O'er *this solidity and compound mass,*
With heated *visage, as against the doom,*
Is thought-sick at the act. WARBURTON.

The word *heated*, though it agrees well enough with *glow*, is, I think, not so striking as *tristful*, which was, I suppose, chosen at the revisal. I believe the whole passage now stands as the author gave it. In the first reading, *Heaven's face* glows with tristful visage; and, *Heaven's face is* thought-sick. To the common reading there is no just objection. JOHNSON.

766. *That roars so loud*, &c.] The meaning is, *What is* this act, of which the *discovery*, or *mention*, cannot be made, but with this violence of clamour? JOHNSON.

——*and thunders in the* index?] Mr. Edwards observes, that the *indexes* of many old books were at

that

that time inserted at the beginning, instead of the end, as is now the custom. This observation I have often seen confirmed.

So, in *Othello*, act ii. sc. 7.——" an *index* and obscure *prologue* to the history of lust and foul thoughts."

STEEVENS.

767. *Look here, upon this picture, and on this*;] It is evident from the following words,

A station, like the herald Mercury, &c.

that these pictures, which are introduced as miniatures on the stage, were meant for whole lengths, being part of the furniture of the queen's closet.

" ——*like Maia's son he* stood,
" *And shook his plumes.*"——Milton, B. V.

STEEVENS.

The introduction of miniatures in this place appears to be a modern innovation. A print prefixed to Rowe's edition of *Hamlet*, published in 1709, confirms Mr. Steevens's observation. There the two royal portraits are exhibited as half-lengths, hanging in the Queen's closet; and probably such had been the stage exhibition, from the time of the original performance of this tragedy to the death of Betterton.

MALONE.

770. *Hyperion's curls*;—] It is observable that *Hyperion* is used by Spenser with the same error in *quantity*. FARMER.

I have never met with an earlier edition of Marston's *Insatiate Countess* than that in 1603. In this the following

following lines occur, which bear a close resemblance to Hamlet's description of his father:

"A donative he hath of every god:
"*Apollo* gave him *locks*, *Jove* his high *front*."

STEEVENS.

772. *A* station—] *Station*, in this instance, does not mean *the spot where any one is placed*, but *the act of standing*. So in *Antony and Cleopatra*, act iii. sc. 3.

"Her motion and her *station* are as one."

On turning to Theobald's first edition, I find that he had made the same remark, and supported it by the same instance. The observation is necessary, for otherwise the compliment designed to the attitude of the king, would be bestowed on the place where Mercury is represented as standing. STEEVENS.

A station like the herald Mercury,
New-lighted on a heaven-kissing hill;] I think it not improbable that Shakspere caught this image from Phaer's translation of Virgil (Fourth Eneid), a book that without doubt he had read:

"And now approaching neere, the top he seeth
and mighty lims
"Of *Atlas*, *mountain tough*, that *heaven* on boyst'rous *shoulders beares*;—
"There *first* on ground with wings of might doth *Mercury* arrive,
"Then down from thence right over seas himselfe doth headlong drive."

In the margin are these words: "The description

of

of *Mercury*'s journey from *heaven*, along the *mountain* Atlas in Afrike, *highest* on earth." MALONE.

778. —*like a* mildew'd ear,

Blasting *his wholesome brother*.—] This alludes to *Pharaoh's Dream* in the 41st chapter of *Genesis*. STEEVENS.

779. —*wholesome* brother.—] The folio reads:—wholesome *breath*. HENDERSON.

781. —*batten*—] *i. e.* to grow fat. So in *Claudius Tiberius Nero*, 1607:

" ——and for milk
" I *batten'd* was with blood."

Again, in Marlow's *Jew of Malta*, 1633:

" —make her round and plump,
" And *batten* more than you are aware."

Bat is an ancient word for *increase*.. Hence the adjective *batful*, so often used by Drayton in his *Poly-olbion*. STEEVENS.

783. *The* hey-day *in the blood*——] This expression occurs in Ford's *'Tis Pity she's a Whore*, 1633:

" ——must
" The *hey-day* of your luxury be fed
" Up to a surfeit?" STEEVENS.

791. —*at hoodman-blind?*] This is, I suppose, the same as *blindman's-buff*. So, in the *Wise Woman of Hogsden*, 1638:

" Why should I play at *hoodman-blind?*"

Again, in *Two lamentable Tragedies in One, the One a Murder of Master Beech*, &c. 1601;

" Pick

" Pick out men's eyes, and tell them that's the sport
" Of *hoodman-blind.*" STEEVENS.

792. *Eyes without*, &c.] This and the three following lines are omitted in the folio. STEEVENS.

795. *Could not so* mope,] *i. e.* could not exhibit such marks of stupidity. The same word is used in *The Tempest*, sc. ult.—

" And were brought *moping* hither."

STEEVENS.

796. ——*Rebellious hell,*
If thou canst mutiny in a matron's bones, &c.]
Alluding to what he had told her before, that her enormous conduct shewed a kind of possession.

—*What* devil *was't,*
That thus hath, &c —

And again afterwards:

For use can almost change the stamp of nature,
And master even the devil, or throw him out
With wondrous potency.— WARBURTON.

797. —*mutiny*—] The old copies read *mutine.* Shakspere calls *mutineers*, *mutines*, in a subsequent scene. STEEVENS.

802. —*reason* panders *will.*] So the folio, I think rightly; but the reading of the quarto is defensible:

—*reason* pardons *will.* JOHNSON.

805. —*grained*—] Dyed in grain. JOHNSON.

806. *As will not leave their tinct.*] The quartos read,

As will *leave there* their tinct. STEEVENS.

808.

808. —incestuous *bed*;] The folio has *enseamed*, that is, *greasy* bed. JOHNSON.

Beaumont and Fletcher use the word *inseamed* in the same sense, in the third of their *Four Plays in One*:

"His leachery *inseam'd* upon him."

In the *Book of Haukyng*, &c. bl. let. no date, we are told that "*Ensayme* of a hauke is *the grece*."

In most places it means the grease or oil with which clothiers besmear their wool, to make it draw out in spinning. *Incestuous* is the reading of the quarto, 1611. STEEVENS.

In the west of England, the *inside fat* of a goose, when dissolved by heat, is called its *seam*; and Shakspere has used the word in the same sense in his *Troilus and Cressida*:

"————————Shall the proud lord,
"That bastes his arrogance with his own *seam*."

HENLEY.

816. —*vice of kings*:] A low mimick of kings. The vice is the fool of a farce; from whom the modern *Punch* is descended. JOHNSON.

818. *That from a shelf*, &c.] This is said not unmeaningly, but to shew, that the usurper came not to the crown by any glorious villany that carried danger with it, but by the low cowardly theft of a common pilferer. WARBURTON.

821. *A king of shreds and patches*:] This is said, pursuing the idea of the *vice of kings*. The *vice* was dressed as a fool, in a coat of party-coloured patches. JOHNSON.

823. —*your*—] The folio reads *you*.

HENDERSON.

826. —*laps'd in time and passion*,—] That, having suffered *time* to *slip*, and *passion* to *cool*, *let's go*, &c.

JOHNSON.

833. Conceit *in weakest bodies strongest works*:] *Conceit* for *imagination*. So, in the *Rape of Lucrece*:

"And the *conceited* painter was so nice."

MALONE.

841. —*like life in* excrements.] The hairs are excrementitious, that is, without life or sensation; yet those very hairs, as if they had life, start up, &c.

POPE.

857. *My father, in his habit as he liv'd!*] If the poet means by this expression, that his father appeared in his own *familiar habit*, he has either forgot that he had originally introduced him in *armour*, or must have meant to vary his dress at this his last appearance. The difficulty might perhaps be a little obviated by pointing the line thus:

My father—in his habit—as he liv'd. STEEVENS.

862. *Ecstasy!*] *Ecstasy* in this place, and many others, means a temporary alienation of mind, a fit. So, in *Eliosto Libidinoso*, a novel, by John Hinde, 1606: "—that bursting out of an *ecstacy* wherein she had long stood, like one beholding Medusa's head, lamenting," &c.

STEEVENS.

874. —*do not spread the compost*, &c.] Do not, by any new indulgence, heighten your former offences.

JOHNSON.

878. —*curb*,—] That is, *bend* and *truckle*. Fr. *courber*. So, in *Pierce Plowman*:

"Then I *courbid* on my knees," &c.

STEEVENS.

884. *That monster, custom, who all sense doth eat,*

Of habit's devil, *is angel yet in this*;] This passage is left out in the two elder folios: it is certainly corrupt, and the players did the discreet part to stifle what they did not understand. *Habit's devil* certainly arose from some conceited tamperer with the text, who thought it was necessary, in contrast to *angel*. The emendation of the text I owe to the sagacity of Dr. Thirlby:

That monster custom, who all sense doth eat

Of habits evil, *is angel*, &c. THEOBALD.

I think Thirlby's conjecture wrong, though the succeeding editors have followed it; *angel* and *devil* are evidently opposed. JOHNSON.

890. —*the next, more easy*:] This passage, as far as *potency*, is omitted in the folio. STEEVENS.

903. *One word more*, &c.] This passage I have restored from the quartos. STEEVENS.

907. —his *mouse*;] *Mouse* was once a term of endearment. So in Warner's *Albion's England*, 1602, B. II. chap. 10.

"God bless thee *mouse*, the bridegroom said," &c.

Again, in the *Menæchimi*, 1595: "Shall I tell thee, sweet *mouse*? I never look upon thee, but I am quite out of love with my wife." STEEVENS.

908. —*reechy* kisses,] *Reechy* is smoky. The author meant to convey a coarse idea, and was not very scrupulous in his choice of an epithet. The same, however, is applied with greater propriety to the neck of a cook-maid in *Coriolanus*. Again, in *Hans Beer-Pot's Invisible Comedy*, 1618:

"—bade him go
"And wash his face, he look'd so *reechily*,
"Like bacon hanging on the chimney's roof."

STEEVENS.

Reechy is certainly not *smoky*, but in an abusive signification. It properly means, *steaming with exsudation*, and seems to have been selected, to convey, in this place, its grossest import. HENLEY.

911. *That I essentially am not in madness,*
But mad in craft.—] The reader will be pleased to see Dr. Farmer's extract from the old quarto *Historie of Hamblet*, of which he had a fragment only in his possession.—"It was not without cause, and juste occasion, that my gestures, countenances, and words, seeme to proceed from a madman, and that I desire to haue all men esteeme mee wholy depriued of sence and reasonable understanding, bycause I am well assured, that he that hath made no conscience to kill his owne brother (accustomed to murthers, and allured with desire of gouernement without controll in his treasons) will not spare to saue himselfe with the like crueltie, in the blood and flesh of the loyns of his brother, by him massacred: and therefore it is better for me to fayne madnesse, then to use my

my right sences as nature hath bestowed them upon me. The bright shining clearnes thereof I am forced to hide under this shadow of dissimulation, as the sun doth hir beams vnder some great cloud, when the wether in summer time ouercasteth: the face of a madman serueth to couer my gallant countenance, and the gestures of a fool are fit for me, to the end that, guiding myself wisely therin, I may preserue my life for the Danes and the memory of my late deceased father, for that the desire of reuenging his death is so ingrauen in my heart, that if I dye not shortly, I hope to take such and so great vengeance, that these coun-tryes shall for euer speake thereof. Neuerthelesse I must stay the time, meanes, and occasion, lest by making ouer great hast, I be now the cause of mine own sodaine ruine and ouerthrow, and by that meanes end, before I beginne to effect my hearts desire: hee that hath to doe with a wicked, disloyall, cruell, and discourteous man, must vse craft, and politike inuen-tions, such as a fine witte can best imagine, not to discouer his interprise: for seeing that by force I can-not effect my desire, reason alloweth me, by dissimu-lation, subtilitie, and secret practices, to proceed therein." STEEVENS.

914. —*a* gib,] So in Drayton's Epistle from *Eli-nor Cobham* to *Duke Humphrey*:

"And call me beldam, *gib*, witch, night-mare, trot."

Gib was a common name for a cat. So in Chaucer's *Rom. of the Rose*, ver. 6204:

" —*gibbe* our cat,
" That waiteth mice and rats to killen."

STEEVENS.

917. *Unpeg the basket on the house's top,*
Let the birds fly;—] Sir John Suckling, in one of his letters, may possibly allude to the same story: " It is the story of the *jackanapes* and the partridges; thou starest after a beauty till it is lost to thee, and then let'st out another, and starest after that till it is gone too." WARNER.

919. *To try* conclusions——] *i. e.* experiments. STEEVENS.

924. *I must to England*;——] Shakspere does not inform us how Hamlet came to know that he was to be sent to England. Rosencrantz and Guildensterne were made acquainted with the king's intentions for the first time in the very last scene; and they do not appear to have had any communication with the prince since that time. Add to this, that in a subsequent scene, when the king, after the death of Polonius, informs Hamlet he was to go to England, he expresses great surprise, as if he had not heard any thing of it before.—This last, however, may perhaps be accounted for, as contributing to his design of passing for a madman. MALONE.

926. *There's letters seal'd*, &c.] The nine following verses are added out of the old edition. POPE.

927. —*adders fang'd*,] That is, adders with their *fangs*, or *poisonous teeth*, undrawn. It has been the practice of mountebanks to boast the efficacy of their antidotes

antidotes by playing with vipers, but they first disabled their fangs. JOHNSON.

936. —*the* guts—] The word *guts* was not anciently so offensive to delicacy as it is at present; but was used by Lilly (who made the *first* attempt to polish our language) in his serious compositions. So in his *Midas*, 1592: "Could not the treasure of Phrygia, nor the tributes of Greece, nor mountains in the East, whose *guts* are gold, satisfy thy mind?" In short, *guts* was used where we now use *entrails*. Stanyhurst often has it in his translation of Virgil, 1582:

"Pectoribus inhians spirantia consulit *exta*."

"She weens her fortune by *guts* hoate smoake to conster." STEEVENS.

940. *Come, sir, to draw toward an end with you.*] Shakspere has been unfortunate in his management of the story of this play, the most striking circumstances of which arise so early in its formation, as not to leave him room for a conclusion suitable to the importance of its beginning. After this last interview with the *Ghost*, the character of Hamlet has lost all its consequence. STEEVENS.

ACT IV.

THIS play is printed in the old editions without any separation of the acts. The division is modern and arbitrary; and is here not very happy, for the pause is made at a time when there is more continuity of action than in almost any other of the scenes.

JOHNSON.

Line 4. *Bestow this place on us a little while.*] This line is wanting in the folio. STEEVENS.

5. —my good *lord*,—] The quartos read—*mine own* lord. STEEVENS.

19. —*out of* haunt,] *Out of haunt*, means *out of company*. So in *Antony and Cleopatra*:

"Dido and her Sichæus shall want troops,
"And all the *haunt* be ours."

Again, in Warner's *Albion's England*, 1602, Book V. chap. 26.

"And from the smith of heaven's wife allure the amorous *haunt*."

The place where men assemble, is often poetically called the *haunt of men*. So, in *Romeo and Juliet*:

"We talk here in the publick *haunt* of men."

STEEVENS.

26. —*like some ore*,] Shakspere seems to think *ore* to be *or*, that is, gold. Base metals have *ore* no less than precious. JOHNSON.

Minerals

Minerals are *mines*. So, in the *Golden Remains* of Hales of Eton, 1673, p. 34. Controversies of the times like "Spirits in the *minerals*, with all their labour nothing is done." STEEVENS.

42. *Whose whisper o'er the world's diameter,*
As level as the cannon to his blank,
Transports its poison'd shot, may miss our name,
And hit the woundless air.—O, come away!]

Mr. Pope takes notice, that I replace some verses that were imperfect (and, though of a *modern* date, seem to be genuine), by inserting two words. But to see what an accurate and faithful collator he is, I produced these verses in my *Shakspere Restored*, from a quarto edition of *Hamlet*, printed in 1637, and happened to say, that they had not the authority of any earlier date in print, that I knew of, than that quarto. Upon the strength of this Mr. Pope comes and calls the lines *modern*, though they are in the quartos of 1605 and 1611, which I had not then seen, but both of which Mr. Pope pretends to have collated. The verses carry the very stamp of Shakspere upon them. The coin, indeed, has been clipt from our first receiving it, but it is not so diminished, but that with a small assistance we may hope to make it pass current. I am far from affirming, that, by inserting the words, *For haply, slander*, I have given the poet's very words; but the supplement is such as the sentiment naturally seems to demand. The poet has the same thought, concerning the diffusive powers of *slander*, in another of his plays:

"——No,

" ——No, 'tis *slander* ;
" Whose edge is sharper than the sword, whose tongue
" Out-venoms all the worms of Nile, whose breath
" Rides on the posting winds, and doth bely
" All corners of the world." *Cymbeline.*

THEOBALD.

47. —*But soft,*] I have added these two words from the quartos. STEEVENS.

64. —*like an* ape,—] The quarto has *apple*, which is generally followed. The folio has *ape*, which Hanmer has received, and illustrated with the following note:

" It is the way of monkies in eating, to throw that part of their food, which they take up first, into a pouch they are provided with on the side of their jaw, and then they keep it, till they have done with the rest." JOHNSON.

Surely this should be " like an *ape*, an *apple*."

FARMER.

73. *The body is with the king,*—] This answer I do not comprehend. Perhaps it should be, *The body is* not *with the king*, for *the king is not with the body*.

JOHNSON.

Perhaps it may mean this. The body is in the king's house (*i. e.* the present king's), yet the king (*i. e.* he who should have been king) is not with the body. Intimating that the usurper is here, the true king in a better place. Or it may mean—*the guilt of the*

the murder lies with the king, but the king is *not where the body lies*. The affected obscurity of Hamlet must excuse so many attempts to procure something like a meaning. STEEVENS.

75. *Guil.* A thing, *my lord?*

Ham. Of nothing;] So, in the Spanish tragedy:

"In troth, my lord, it is a *thing of nothing.*"

And in one of Harvey's *Letters*, "a silly bug-beare, a sorry puffe of winde, *a thing of nothing.*" FARMER.

So, in Decker's *Match me in London*, 1631:

"At what dost thou laugh?

"At *a thing of nothing*, at thee."

Again, in *Look about you*, 1600:

"And believe a little thing would please her,

"A very little thing, *a thing of nothing.*"

STEEVENS.

Mr. Steevens has given here many parallelisms: but the origin of all is to be looked for, I believe, in the 144th Psalm, ver. 5. "Man is like a thing of nought." You must have observed, that the book of Common Prayer, and the translation of the Bible into English, furnished our old writers with many forms of expression, some of which are still in use.

WHALLEY.

76. —*Hide fox*,—] There is a play among children called, *Hide fox, and all after*. HANMER.

The same sport is alluded to in Decker's *Satiromastix*: "—our unhandsome-faced poet does play at bo-peep

bo-peep with your grace, and cries—*All hid, as boys do.*"

This passage is not in the quarto. STEEVENS.

104. *Alas, alas!*] This speech, and the following, are omitted in the folio. STEEVENS.

122. *With fiery quickness:*] These words are not in the quartos. STEEVENS.

123. —*the wind at* help,] *i. e.* at *hand*, ready,—ready to help or assist you. REMARKS.

144. ————set

Our sovereign process;—] *To set*, is an expression taken from the gaming-table. STEEVENS.

146. *By letters* conjuring—] Thus the folio. The quarto reads,

By letters congruing. STEEVENS.

The reading of the folio is supported by the following passage in *The Hystory of Hamblet*, bl. let. "——making the king of England minister of his massacring resolution; to whom he proposed to send him [Hamlet], and by letters *desire* him to put him to death." So, also, by a subsequent line:

"*Ham.* Wilt thou know
"The effect of what I wrote?
"*Hor.* Ay, good my lord.
"*Ham.* An earnest *conjuration* from the king,"
&c.

The circumstances mentioned as inducing the king to send the prince to England, rather than elsewhere, are likewise found in *The Hystory of Hamblet*.

MALONE.

153. *Graves*——] Thus the quartos. The folio —*claims*. STEEVENS.

160. *Good sir*, &c.] The remaining part of this scene is omitted in the folio. STEEVENS.

186. —*chief good, and market*—] If his highest good, and *that for which he sells his time*, be to sleep and feed. JOHNSON.

188. —*large discourse*,] Such latitude of comprehension, such power of reviewing the past, and anticipating the future. JOHNSON.

205. ——*Rightly, to be great*
Is not to stir without, &c.] This passage I have printed according to the copy. The sentiment of Shakspere is partly just, and partly romantick.

——*Rightly to be great,*
Is not to stir without great argument;

is exactly philosophical.

But greatly to find quarrel in a straw,
When honour's at the stake,

is the idea of a modern hero. *But then*, says he, *honour is an argument, or subject of debate, sufficiently* great, *and* when honour is at stake, we must *find cause of quarrel in a straw.* JOHNSON.

210. *Excitements of my reason, and my blood*,] Provocations which excite both my reason and my passions to vengeance. JOHNSON.

216. —*continent*] *Continent*, in our author, means that which comprehends or encloses. So, in *King Lear*:

" Rive your concealing *continents*." STEEVENS.

225. *Spurns* enviously *at straws*;—] *Envy* is much oftener put by our poet (and those of his time) for direct *aversion*, than for *malignity conceived at the sight of another's excellence or happiness*. STEEVENS.

228. —*to* collection;—] *i. e.* to deduce consequences from such premises. So, in *Cymbeline*, scene the last:

"——whose containing
"Is so from sense to hardness, that I can
"Make no *collection* of it."

See the note on this passage. STEEVENS.

—*they* aim *at it*,] The quartos read—they *yawn* at it.

To *aim* is to guess. STEEVENS.

232. *Though nothing sure, yet much* unhappily.] *i. e.* though her meaning cannot be certainly collected, yet there is enough to put a mischievous interpretation to it. WARBURTON.

That *unhappy* once signified *mischievous*, may be known from P. Holland's translation of *Pliny's Nat. Hist.* Book XIX. ch. 7. "the shrewd and *unhappie* foules which lie upon the lands, and eat up the seed new sowne." We still use *unlucky* in the same sense. STEEVENS.

233. *'Twere good, she were spoken with*;—] These lines are given to the queen in the folio, and to Horatio in the quarto.

I think the two first lines of Horatio's speech belong to him, the rest to the queen. BLACKSTONE.

237. —*to some great* amiss :] Shakspere is not singular in his use of this word as a substantive. So, in the *Arraignment of Paris*, 1584:

" Gracious forbearers of this world's *amiss*."

Again, in Lilly's *Woman in the Moon*, 1597:

" Pale be my looks to witness my *amiss*."

Again, in Greene's *Disputation between a He Coneycatcher*, &c. 1592: " —revive in them the memory of my great *amiss*." STEEVENS.

242. *How should I your true love*, &c.] There is no part of this play, in its representation on the stage, is more pathetick than this scene, which I suppose proceeds from the utter insensibility of Ophelia to her own misfortunes.

A great sensibility, or none at all, seems to produce the same effect. In the latter, the audience supply what she wants, and with the former they sympathize.

Sir J. REYNOLDS.

244. *By his cockle hat, and staff,*
And by his sandal shoon.] This is the description of a pilgrim. While this kind of devotion was in favour, love-intrigues were carried on under that mask. Hence the old ballads and novels made pilgrimages the subjects of their plots. The cockle-shell hat was one of the essential badges of this vocation: for the chief places of devotion being beyond sea, or on the coasts, the pilgrims were accustomed to put cockle-shells upon their hats, to denote the intention or performance of their devotion. WARBURTON.

So, in Green's *Never too Late*, 1616, a pilgrim is described:

" A hat of straw like to a swain,
" Shelter for the sun and rain,
" With a *scallop-shell* before," &c.

Again, in *The Old Wives Tale*, by George Peele, 1595: " I will give thee a Palmer's *staff* of yvorie, and a *scallop-shell* of beaten gold." STEEVENS.

257. Larded *all with sweet flowers:*] The expression is taken from cookery. JOHNSON.

258. —*did go.*] The old editions read—*did* not *go.* STEEVENS.

261. —*the owl was a Baker's daughter.*] This was a legendary story, which both Dr. Johnson and myself have read, yet in what book at least I cannot recollect. Our Saviour being refused bread by the *daughter of a Baker*, is described as punishing her by turning her into an *owl.* STEEVENS.

267. *To-morrow is*, &c.] Without doubt,

" *Good-morrow*, 'tis *Saint Valentine*'s day.

FARMER.

271. —don'd *his clothes*,] To *don*, is to *do on*, to put on, as *doff* is to *do off*, put off. STEEVENS.

272. *And* dupt *the chamber-door*;] To *dup*, is to *do up*; to lift the latch. It were easy to write,

And op'd———— JOHNSON.

To *dup* was a common contraction of to *do up*. So in *Damon and Pythias*, 1582: " —the porters are drunk, will they not *dup* the gate to-day?"

Lord

Lord Surrey, in his translation of the second Æneid, renders *Panduntur portæ*, &c. "The gates *cast up*, we issued out to play." The phrase seems to have been adopted either from *doing up* the *latch*, or drawing up the *portcullis*. Again, in the *Cooke's Play*, in the Chester collection of mysteries, MS. Harl. 1013, p. 140.

"*Open up* hell-gates anon."

It appears from *Martin Mark-all's Apologie to the Bellman of London*, 1610, that in the cant of gypsies, &c. *Dup the gigger*, signified *to open the door*. STEEVENS.

277. *By* Gis,—] I rather imagine it should be read,

By Cis,———

That is, by St. Cecily. JOHNSON.

——by *Saint Charity*,] *Saint Charity* is a known saint among the Roman Catholicks. Spenser mentions her, Eclog. 5, 255.

"Ah dear lord, and sweet *Saint Charity!*"

I find, *by Gisse*, used as an adjuration, both by Gascoigne in his Poems, by Preston in his *Cambyses*, and in the comedy of *See me, and see me not*, 1618:

"By *Gisse* I swear, were I so fairly wed," &c.

Again, in *King Edward I.* 1599:

"By *Gis*, fair lords, ere many daies be past," &c.

Again, in Heywood's 23d Epigram, Fourth Hundred:

"Nay, by *Gis*, he looketh on you, maister, quoth he."

Again, in *The Downfall of Robert, Earl of Huntington*, 1601:

"Therefore, sweet master, for *Saint Charity*."

STEEVENS.

In the scene between the bastard Faulconbridge, and the friars and nunne in the first part of *The troublesome Raigne of King John*, (edit. 1779, p. 256, &c.) the nunne swears *by Gis*, and the friers pray to *Saint Withold*, (another obsolete saint mentioned in *King Lear*, act iii.) and adjure him by *Saint Charitie* to hear them.

BLACKSTONE.

By Gis——

There is not the least mention of any saint whose name corresponds with this, either in the *Roman Calendar*, the service *in Usum Sacrum*, or in the Benedictionary of Bishop Athelwold. I believe the word to be only a corrupted abbreviation of *Jesus*, the letters J. H. S. being anciently all that was set down to denote that sacred name, on altars, the covers of books, &c.

RIDLEY.

280. *By cock*,——] This is likewise a corruption of the sacred name. Many instances of it are given in a note at the beginning of the fifth act of the Second Part of *King Henry IV.*

STEEVENS.

282. *He answers.*] These words I have added from the quartos.

STEEVENS.

290. Come, my coach! *good night, ladies; good night*,——] In Marlow's *Tamburlaine*, 1591, Zabina in her frenzy uses the same expression:

"Hell *make ready my coach*, my chair, my jewels. I *come*, I *come*."

MALONE.

301.

301. ——*but* greenly,] But *unskilfully*; with *greenness*; that is, without *maturity* of judgment.

JOHNSON.

302. *In* hugger-mugger *to inter him*:—] All the modern editions that I have consulted, give it,

In private *to inter him*;——

That the words now replaced are better, I do not undertake to prove; it is sufficient that they are Shakspere's: if phraseology is to be changed as words grow uncouth by disuse, or gross by vulgarity, the history of every language will be lost; we shall no longer have the words of any author; and, as these alterations will be often unskilfully made, we shall in time have very little of his meaning. JOHNSON.

This expression is used in *The Revenger's Tragedy*, 1609:

"——he died like a politician

"In *hugger-mugger*."

Shakspere probably took the expression from the following passage in Sir T. North's translation of Plutarch:—"Antonius thinking that his body should be honourably buried, and not in *hugger-mugger*."

It appears from Greene's *Groundwork of Coneycatching*, 1592, that *to hugger* was to lurk about.

STEEVENS.

307. Feeds *on his wonder*,—] The folio reads,

Keeps *on his wonder*,——

The quarto,

Feeds *on* this *wonder*.——

Thus

Thus the true reading is picked out from between them. JOHNSON.

310. *Wherein necessity*, &c.] *Wherein*, that is, *in which pestilent speeches necessity*, or *the obligation of an accuser to support his charge, will nothing stick*, &c. JOHNSON.

313. *Like to a murdering piece,—*] Such a piece as assassins use, with many barrels. It is necessary to apprehend this, to see the justness of the similitude. WARBURTON.

This explanation of Dr. Warburton is right; and a passage in *The Double Marriage* of Beaumont and Fletcher will justify it:

" And, like a *murdering piece*, aims not at one,
" But all that stand within the dangerous level."

STEEVENS.

Both this passage, and the context of Shakspere, shew, that the *murdering piece* had not *many* barrels, but *one*, very capacious; or, in other words, was, what is now styled a *blunderbuss*. HENLEY.

315. *Alack!* &c.] This speech of the queen is omitted in the quartos. STEEVENS.

316. *—my Switzers?——*] Mr. Reed remarks, that in many of our old plays, the guards attendant on kings are called *Switzers*; without any regard to the country where the scene lies, and cites in particular, Beaumont and Fletcher's *Noble Gentleman*, act iii. scene 1.

" ——was it not
" Some place of gain, as clerk to the great band
" Of

" Of marrow-bones, that people call the *Switzers?*
" Men made of beef and sarcenet ?"

319. *The ocean, over-peering of his* list,] The lists are the barriers which the spectators of a tournament must not pass. JOHNSON.

330. *O, this is counter, you false Danish dogs.*] Hounds run *counter* when they trace the trail backwards. JOHNSON.

341. —*unsmirched brow*] *i. e.* clean, not defiled. To *besmirch*, our author uses, act i. sc. 5. STEEVENS.

374. —*life-rend'ring pelican,*] So, in the ancient *Interlude of Nature*, bl. let. no date:

" Who taught the cok hys watche-howres to observe,
" And syng of corage wyth shryll throte on hye?
" Who taught the *pellycan* her tender hart to carve?—
" For she nolde suffer her byrdys to dye?"

It is almost needless to add that this account of the bird is entirely fabulous. STEEVENS.

380. —*to your judgment* 'pear,] So the quarto; the folio, and all the later editions, read,

———*to your judgment* pierce,

less intelligibly. JOHNSON.

This elision of the verb to *appear*, is common to Beaumont and Fletcher. So, in *The Maid in the Mill*:

" They '*pear* so handsomely, I will go forward."

Again,

" And

" And where they '*pear* so excellent in little,
" They will but flame in great." STEEVENS.

394. *They bore him bare-fac'd on the bier*, &c.] So, in Chaucer's *Knight's Tale*, late edit. ver. 2879:

" He laid him bare the visage on the bere,
" Therwith he wept that pitee was to here."

STEEVENS.

400. —*sing*, *Down-a-down*.——] Perhaps Shakspere alludes to *Phœbe's Sonnet*, by Thomas Lodge, which the reader may find in *England's Helicon*, 1614:

" *Downe a-downe*,
" Thus Phillis sung,
" By fancy once distressed, &c.
" And so sing I, with *downe a-downe*," &c.

Down a-down is likewise the burthen of a song in the *Three Ladies of London*, 1584, and perhaps common to many others. STEEVENS.

401. *O, how the* wheel *becomes it!*——] The story alluded to I do not know; but perhaps the lady stolen by the steward was reduced to *spin*. JOHNSON.

You must sing Down a-down, &c.

O how the wheel *becomes it!*—] The *wheel* may mean no more than *the burthen of the song*, which she had just repeated, and as such was formerly used. I met with the following observation in an old quarto black letter book, published before the time of Shakspere:

" The song was accounted a good one, thogh it was not moche graced by the *wheele*, which in no wise accorded with the subject matter thereof."

I quote

I quote this from memory, and from a book of which I cannot recollect the exact title or date; but the passage was in a preface to some songs or sonnets. I well remember to have met with the word in the same sense in other old books.

Rota, however, as I am informed, is the ancient musical term in Latin for the burden of a song.

The ballad, alluded to by Ophelia, is perhaps entered on the books of the Stationers-Company. "October 1580. Four ballades of the Lord of Lorn and the *False Steward*," &c. STEEVENS.

O, how the wheel *becomes it!*] I am inclined to think that *wheel* is here used in its ordinary sense, and that these words allude to the occupation of the girl who is supposed to sing the song quoted by Ophelia.—The following lines in Hall's *Virgidemiarum*, 1597, appear to me to add some support to this interpretation:

"Some drunken rimer thinks his time well spent,
"If he can live to see his name in print;
"Who when he is once fleshed to the presse,
"And sees his handselle have such fair successe,
"*Sung* to *the wheele*, and sung unto the payle,
"He sends forth thraves of *ballads* to the sale."

Our author likewise furnishes an authority to the same purpose. *Twelfth Night*, act ii. sc. 4.

"———Come, the *song* we had last night:—
"The *spinsters* and the knitters in the sun
"Do use to *chaunt* it."

A musical

A musical antiquary may perhaps contend, that the controverted words of the text allude to an ancient instrument mentioned by Chaucer, and called by him a *rote*, by others a *vielle*; which was played upon by the friction of a *wheel*.

It is likewise enumerated with other instruments in the old metrical romance, called, *The Squire of low Degree*, bl. let.

" There was myrth and melodye,
" With harpe, getron, and sautry,
" With *rote*, ribible, and clokarde,
" With pypes, organ, and bumbard."

MALONE.

404. *There's rosemary, that's for remembrance;—and there's pansies, that's for thoughts.*] There is probably some mythology in the choice of these herbs, but I cannot explain it. *Pansies* is for *thoughts*, because of its name, *Pensées*; but why *rosemary* indicates *remembrance*, except that it is an ever-green, and carried at funerals, I have not discovered. JOHNSON.

So, in *All Fools*, a comedy, by Chapman, 1605:

" What flowers are these?—
" The *Pansie* this.
" O, that's for lovers' *thoughts!*"

Rosemary was anciently supposed to strengthen the memory, and was not only carried at funerals, but worn at weddings, as appears from a passage in Beaumont and Fletcher's *Elder Brother*, act iii. sc. 3. And from another in *Ram-Alley, or Merry Tricks*, 1611:

" —will

" —will I be *wed* this morning,
" Thou shalt not be there, nor once be graced
" With a piece of *rosemary*."

Again, in the *Noble Spanish Soldier*, 1634: " I meet few but are stuck with *rosemary:* every one asked me who was to be *married*."

Again, in Green's *Never too Late*, 1616: " —she hath given thee a nosegay of flowers, wherein as a top-gallant for all the rest, is set in *rosemary for remembrance*."

Again, in *A Dialogue between Nature and the Phœnix*, by R. Chester, 1601:

" There's *rosemarie*, the Arabians justifie
" (Physitions of exceeding perfect skill)
" It comforteth the braine and *memorie*," &c.

STEEVENS.

409. *There's* fennel *for you, and* columbines :] Greene, in his *Quip for an Upstart Courtier*, 1620, calls *fennel, women's weeds:* " fit generally for that sex, sith while they are maidens, they wish wantonly."

Among Turbervile's *Epitaphes*, &c. p. 42, b. I likewise find the following mention of *fennel:*

" Your *fenell* did declare
" (As simple men can showe)
" That flattrie in my breast I bare
" Where friendship ought to grow."

I know not of what *columbines* were supposed to be emblematical. They are again mentioned in *All Fools*, by Chapman, 1605:

"What's that?—a *columbine?*

"No: that *thankless* flower grows not in my garden."

Gerard, however, and other herbalists, impute few, if any, virtues to them; and they may therefore be styled *thankless*, because they appear to make no grateful return for their creation.

Again in the 15th Song of Drayton's *Polyolbion*:

"The *columbine* amongst, they sparingly do set."

From the *Caltha Poëtarum*, 1599, it should seem as if this flower was the emblem of cuckoldom:

"—the blew *cornuted* columbine,
"Like to the crooked horns of Acheloy."

STEEVENS.

Columbine was an emblem of cuckoldom, on account of the horns of its nectaria, which are remarkable in this plant. See Aquilegia, in Linnæus's Genera, 684. S. W.

410. *There's rue for you;—and here's some for me: —we may call it,* herb of grace o'Sundays:] *Herb of grace* is the name the country people give to *rue*. And the reason is, because that herb was a principal ingredient in the potion which the Romish priests used to force the possessed to swallow down when they exorcised them. Now these exorcisms being performed generally on a Sunday, in the church before the whole congregation, is the reason why she says, we may call it *herb of grace o'Sundays*. Sandys tells us, that at Grand Cairo there is a species of *rue* much

in

in request, with which the inhabitants perfume themselves, not only as a preservative against infection, but as very powerful against evil spirits. And the cabalistic Gaffarel pretends to have discovered the reason of its virtue, *La semence de rue est faicte comme une croix, et c'est paraventure la cause qu'elle a tant de vertu contre les possedez, et que l'Eglise s'en sert en les exorcisant.* It was on the same principle that the Greeks called *sulphur* θεῖον, because of its use in their superstitious purgations by fire. Which too the Romish priests employ to fumigate in their exorcisms; and on that account hallow or consecrate it.

WARBURTON.

There's rue for you; and here's some for me, &c.] I believe there is a quibble meant in this passage; *rue* anciently signifying the same as *Ruth*, i. e. sorrow. Ophelia gives the queen some, and keeps a proportion of it for herself. There is the same kind of play with the same word in *King Richard II.*

Herb of grace is one of the titles which *Tucca* gives to *William Rufus*, in Decker's *Satiromastix.* I suppose the first syllable of the surname *Rufus* introduced the quibble.

In *Doctor Do-good's Directions*, an ancient ballad, is the same allusion:

"If a man have light fingers that he cannot
charme,
"Which will pick men's pockets, and do such
like harme,

"He must be let blood, in a scarfe wear his arme,
"And drink the *herb grace* in a posset luke-warme." STEEVENS.

The following passage from Greene's *Quip for an Upstart Courtier*, will furnish the best reason for calling *rue* herb of grace *o'Sundays*: "—some of them smil'd and said, *Rue* was called *Herbegrace*, which though they scorned in their youth, they might wear in their age, and it was never too late to say *miserere*." HENLEY.

411. *You may wear your rue* with a difference.] This seems to refer to the rules of heraldry, where the younger brothers of a family bear the same arms *with a difference*, or mark of distinction. So, in Holinshed's *Reign of King Richard II.* p. 443: "because he was the youngest of the Spensers, he bare a border gules for a *difference*."

There may, however, be somewhat more implied here than is expressed. *You madam* (says Ophelia to the queen), *may call your* RUE *by its Sunday name,* HERB OF GRACE, *and so wear it with a difference, to distinguish it from mine, which can never be any thing but merely* RUE, i. e. *sorrow*. STEEVENS.

Perhaps the difference consisted in Ophelia's wearing *rue*, as an emblem of *ruing* her own *unsuccessful passion*; whereas she gives *rue* to the queen, as *herb of grace o' Sundays*; to imply that she ought to *repent* the gratification of *her's*, by means of an *incestuous* marriage. HENLEY.

412.

412. —*There's a* daisy:—] Greene, in his *Quip for an Upstart Courtier*, has explained the significance also of this flower.—" Next them grew the DISSEMBLING *daisie*, to warne such light of love wenches, not to trust every faire promise that such amorous bachelors make them." HENLEY.

416. *For bonny sweet Robin is all my joy*,—] This is part of an old song, mentioned likewise by Beaumont and Fletcher. *Two Noble Kinsmen*, act iv. sc. 1.

" ——I can sing the broom,
" And *Bonny Robin*."

In the books of the Stationers-Company, 26 April, 1594, is entered " A ballad, intituled, A doleful adewe to the last Erle of Darbie, to the tune of *Bonny sweet Robin*." STEEVENS.

428. *God a'mercy on his soul!*
And of all Christian souls!——] This is the common conclusion to many of the ancient monumental inscriptions. See Weever's *Funeral Monuments*, p. 657, 658. Berthelette, the publisher of Gower's *Confessio Amantis*, 1554, speaking first of the funeral of Chaucer, and then of Gower, says, " —he lieth buried in the monasterie of Seynt Peter's at Westminster, &c. *On whose soules and all christen, Jesu have mercie*." STEEVENS.

432. —*common*——] Should not the king say, " Laertes, I must *commune* with your grief," &c. HENDERSON.

444. *No trophy, sword, nor hatchment o'er his bones*,] This practice is uniformly kept up to this day. Not

only the sword, but the helmet, gauntlet, spurs, and tabard (*i. e.* a coat whereon the armorial ensigns were anciently depicted, from whence the term *coat of armour*) are hung over the grave of every knight.

Sir J. HAWKINS.

476. —*for the* bore *of the matter*] The *bore* is the caliber of a gun, or the capacity of the barrel. *The matter* (says Hamlet) *would carry heavier words.*

JOHNSON.

503. —*the general gender*——] The *common race* of the people. JOHNSON.

505. Work, *like the spring*—] This simile is neither very seasonable in the deep interest of this conversation, nor very accurately applied. If the *spring* had changed base metals to gold, the thought had been more proper, JOHNSON.

The folio, instead of—*work*, reads—*would*.

STEEVENS.

507. —*for so loud a wind*,] Thus the folio. One of the quartos reads—for so *lov'd*, *arm'd*. If these words have any meaning, it should seem to be—The instruments of offence I employ, would have proved too weak to injure one who is so *loved and arm'd* by the affection of the people. Their love, like *armour*, would revert the arrow to the bow. STEEVENS.

512. —*if praises may go back again*,] If I may praise what has been, but is now to be found no more.

JOHNSON.

517. *That we can let our beard be shook with danger*,] It is wonderful that none of the advocates for the learning

learning of Shakspere have told us that this line is imitated from Persius, Sat. 2.

" *Idcirco stolidam præbet tibi vellere barbam*
" *Jupiter?*" STEEVENS.

521. *How now?* &c.] Omitted in the quartos. THEOBALD.

522. *Letters*, &c.] Omitted in the quartos. STEEVENS.

527. *Of him that brought them.*] I have restored this hemistich from the quartos. STEEVENS.

558. *Laer.*] The next sixteen lines are omitted in the folio. STEEVENS.

567. *Of the unworthiest* siege.] Of the lowest rank. *Siege*, for *seat*, *place*. JOHNSON.

So in *Othello*:

" —I fetch my birth
" From men of royal *siege*." STEEVENS.

576. —*can*——] The folio reads, *ran*. HENDERSON.

581. —*in forgery of shapes and tricks*,] I could not contrive so many proofs of dexterity as he could perform. JOHNSON.

591. —*in your defence*,] That is, in the *science* of defence. JOHNSON.

594. —*the* scrimers—] The *fencers*. JOHNSON.

This passage is not in the folio. STEEVENS.

607. —*love is begun by time*;] This is obscure. The meaning may be, *love* is not innate in us, and co-essential to our nature, but begins at a certain time from some external cause, and being always subject

to

to the operations of time, suffers change and diminution. JOHNSON.

608. —*passages of proof,*] In transactions of daily experience. JOHNSON.

610. *There lives,* &c.] The next ten lines are not in the folio. STEEVENS.

618. *And then this* should *is like a spendthrift's* sigh,
That hurts by easing.—] This nonsense should be read thus:

And then this should *is like a spendthrift's* sign,
That hurts by easing ;——

i. e. though a spendthrift's entering into bonds or mortgages gives him a present relief from his straits, yet it ends in much greater distresses. The application is, If you neglect a fair opportunity now, when it may be done with ease and safety, time may throw so many difficulties in your way, that, in order to surmount them, you must put your whole fortune into hazard. WARBURTON.

This conjecture is so ingenious, that it can hardly be opposed, but with the same reluctance as the bow is drawn against a hero whose virtues the archer holds in veneration. Here may be applied what Voltaire writes to the empress:

Le genereux François——
Te combat et t' admire.

Yet this emendation, however specious, is mistaken. The original reading is, not a *spendthrift's* sigh, but a *spendthrift sigh*; a *sigh* that makes an unnecessary waste of the vital flame. It is a notion very prevalent,

lent, that *sighs* impair the strength, and wear out the animal powers. JOHNSON.

Hence Shakspere, in *King Henry VI.* calls them

"—blood-consuming *sighs.*"

The idea is enlarged upon in Fenton's *Tragical Discourses*, 1579: "Why staye you not in tyme the source of your scorching *sighs*, that have already drayned your body of his wholesome humoures, appointed by nature to give sucke to the entrals and inward partes of you?" MALONE.

631. —*he, being remiss,*] He being not vigilant or cautious. JOHNSON.

635. *A sword unbated,*—] *i. e.* not blunted as foils are. Or, as one edition has it, *embated* or *envenomed.* POPE.

There is no such reading as *embated* in any edition. In Sir Thomas North's Translation of Plutarch, is said of one of the *Metelli*, that "he shewed the people the cruel sight of fencers at *unrebated* swords." STEEVENS.

—*a pass of* practice,] *Practice* is often by Shakspere, and other writers, taken for an *insidious stratagem*, or *privy* treason, a sense not incongruous to this passage, where yet I rather believe, that nothing more is meant than a *thrust for exercise.* JOHNSON.

So, in *Look about You*, 1600:

"I pray God there be no *practice* in this change."

Again: "—the man is like to die?

"*Practice* by th' mass, *practice* by the, &c.—

"*Practice* by the Lord, *practice*, I see it clear."

Again,

Again, more appositely, in our author's *Twelfth Night*, act v. sc. ult.

"This *practice* hath most shrewdly *pass'd* upon thee." STEEVENS.

646. It is a matter of surprise, that no one of Shakspere's numerous and able commentators has remarked with proper warmth and detestation, the villanous assassin-like treachery of Laertes in this horrid plot. There is the more occasion that he should be here pointed out an object of abhorrence, as he is a character we are, in some preceding parts of the play, led to respect and admire. REMARKS.

649. *May fit us to our shape :—*] May *enable* us to *assume proper characters*, and to act our part. JOHNSON.

653. *—blast in* proof.——] The word *proof* shews the metaphor to be taken from the trying or proving fire-arms or cannon, which often *blast* or *burst* in the *proof*. STEEVENS.

658. ——*I'll have* prepar'd *him*] Thus the folio. The quartos read,

I'll have *prefer'd* him. STEEVENS.

660. *If he by chance escape your venom'd* stuck,] For *stuck* read *tuck*, a common name for a *rapier*. BLACKSTONE.

Stuck may yet be right. So, in *The Return from Parnassus*, a comedy, 1606: "Ay, here's a fellow, Judicio, that carried the deadly *stucke* in his pen." Again, in our author's *Twelfth Night*: "And he gives me the *stuck* with such a mortal motion."——

The

The quarto of 1637, however, has the reading proposed by Sir William Blackstone. MALONE.

661. —*But stay, what noise?*] I have recovered this from the quartos. STEEVENS.

663. *One woe doth tread upon another's heel*] A similar thought occurs in *Pericles Prince of Tyre*, 1609:

" One sorrow never comes, but brings an heir
" That may succeed as his inheritor."

STEEVENS.

666. —ascaunt *the brook*,] Thus the quartos. The folio reads, *aslant*. *Ascaunce* is interpreted in the Glossary to Chaucer,—*askew, aside, sideways*.

STEEVENS.

668. —*and* long purples,] By *long purple* is meant a plant, the modern botanical name of which is *orchis morio mas*, anciently *testiculus morionis*. The *grosser name* by which it passes, is sufficiently known in many parts of England, and particularly in the county where Shakspere lived. Thus far Mr. Warner. Mr. Collins adds, that in Sussex it is still called *dead men's hands*; and that in Lyte's *Herbal*, 1578, its various names, too gross for repetition, are preserved.

Dead men's thumbs are mentioned in an ancient bl. let. ballad, entitled *The Deceased Maiden Lover*:

" Then round the meddowes did she walke
" Catching each flower by the stalke,
" Such as within the meddowes grew
" As *dead mans thumbe* and hare-bell blew."

670. —*liberal*—] As in other instances, *licentious*.

REED.

677. *Which time, she chaunted snatches of old tunes;*] Fletcher, in his *Scornful Lady*, very invidiously ridicules this incident:

"I will run mad first, and if that get not pity,
"I'll drown myself to a most dismal ditty."

WARBURTON.

The quartos read—"snatches of old *lauds*," i. e. *hymns*. STEEVENS.

678. *As one* incapable *of her own distress,*] As one having no *understanding* or knowledge of her danger. See a former note on the words—

"————preaching to stones,
"Would make them *capable*." MALONE.

690. *The woman will be out.——*] *i. e.* tears will flow. So, in another of our author's plays:

"And all *the woman* came into my eyes."

MALONE.

ACT V.

Line 3. —MAKE *her grave* straight:——] Make her grave from east to west, in a direct line parallel to the church; not from north to south, athwart the regular line. This, I think, is meant. JOHNSON.

I cannot think that this means any more than *make her grave immediately*. She is to be buried in *christian burial*,

burial, and consequently the grave is to be made as usual. My interpretation may be justified from the following passages in *King Henry V.* and the play before us: "—We cannot lodge and board a dozen or fourteen gentlewomen who live by the prick of their needles, but it will be thought we keep a bawdy-house *straight.*"

Again, in *Hamlet,* act iii. sc. 4.

"*Pol.* He will come *straight.*"

Again, in the *Lover's Progress,* by Beaumont and Fletcher:

"*Lis.* Do you fight *straight?*

"*Clar.* Yes, presently."

Again, in *The Merry Wives of Windsor:*

"—we'll come and dress you *straight.*"

Again, in *Othello:*

"Farewel, my Desdemona, I will come to thee *straight.*" STEEVENS.

11. —*an act hath three branches; it is, to act, to do, and to perform.*] Ridicule on scholastick divisions without distinction; and of distinctions without difference. WARBURTON.

23. —*crowner's quest-law.*] I strongly suspect that this is a ridicule on the case of Dame Hales, reported by Plowden in his commentaries, as determined in 3 Eliz.

It seems her husband Sir James Hales had drowned himself in a river, and the question was, whether by this act a forfeiture of a lease from the dean and chapter of Canterbury, which he was possessed of, did

not accrue to the crown; an inquisition was found before the coroner, which found him *felo de se.* The legal and logical subtilties, arising in the course of the argument of this case, gave a very fair opportunity for a sneer at *crowner's quest-law.* The expression, a little before, that *an act hath three branches,* &c. is so pointed an allusion to the case I mention, that I cannot doubt but that Shakspere was acquainted with, and meant to laugh at it.

It may be added, that on this occasion a great deal of subtilty was used, to ascertain whether Sir James was the *agent* or the *patient*; or, in other words, whether *he went to the water, or the water came to him.* The cause of Sir James's madness was the circumstance of his having been the judge who condemned *Lady Jane Gray.* Sir J. HAWKINS.

29. —*their* even *Christian.*] So all the old books, and rightly. An old English expression for fellow-christian. THIRLBY.

So, in Chaucer's *Jack Upland*: "If freres cannot or mow not excuse 'hem of these questions asked of 'hem, it semeth that they be horrible giltie against God, and *ther even Christian,*" &c.

Again, in Gower, *De Confessione Amantis,* Lib. V. fol. 102.

"Of beautie sighe he never hir *even.*"

Again, Chaucer's *Persones Tale*: "—of his neighbour, that is to sayn, of his *even cristen,*" &c. STEEVENS.

35. 2 *Clown.*] This speech, and the next, as far as —*without arms,* is not in the quartos. STEEVENS.

53. *Ay, tell me that, and unyoke.*] If it be not sufficient to say, with Dr. Warburton, that this phrase might be taken from husbandry, without much depth of reading, we may produce it from a dittie of the workmen of Dover, preserved in the additions to Holinshed, p. 1546:

"My bow is broke, I would *unyoke*,
"My foot is sore, I can work no more."

FARMER.

Again, in Drayton's *Polyolbion*, at the end of Song I.

"Here I'll *unyoke* a while and turne my steeds to meet."

Again, in P. Holland's Translation of Pliny's *Nat. Hist.* p. 593, "in the evening, and when thou dost *unyoke*." STEEVENS.

63. *In youth, when I did love*, &c.] The three stanzas, sung here by the grave-digger, are extracted, with a slight variation, from a little poem, called, *The aged Lover renounceth Love*, written by Henry Howard, Earl of Surrey, who flourished in the reign of King Henry VIII. and who was beheaded in 1547, on a strained accusation of treason. THEOBALD.

The original poem from which this stanza is taken, like the other succeeding ones, is preserved among Lord Surrey's Poems; though as Dr. Percy has observed, it is attributed to Lord Vaux by George Gascoigne. See an epistle prefixed to one of his poems, printed with the rest of his works, 1575. By

others it is supposed to have been written by Sir Thomas Wyatt.

" *I lothe that I did love;*
" *In youth that I thought sweet:*
" *As time requires, for my behove,*
" *Methinks they are not meete.*"

All these difficulties, however (says the Rev. Thomas Warton, in his *History of English Poetry*, Vol. III. p. 45), are at once adjusted by MS. Harl. 1703, 25, in the British Museum, in which we have a copy of Vaux's poem, beginning, *I lothe that I did love*, with the title, " A dyttye or sonnet made by the Lord *Vaus*, in the time of the noble Quene Marye, representing the image of death."

The entire song is published by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry*.

STEEVENS.

76. *As if I had never been such.*] Thus in the original:

" *For age with stealing steps*
" *Hath clawde me with his crowch;*
" *And lusty youthe away he leapes,*
" *As there had bene none such.*" STEEVENS.

80. *—a politician—one that would circumvent God;*] This character is finely touched. Our great historian has well explained it in an example, where, speaking of the death of Cardinal Mazarine, at the time of the Restoration, he says, " The cardinal was probably struck with the wonder, if not the agony of that undream'd-of

dream'd-of prosperity of our king's affairs: as if he had taken it ill, and laid it to heart, that God Almighty would bring such a work to pass in Europe without his concurrence, and even against all his machinations." *History of Rebellion*, Book XVI.

WARBURTON.

86. *This might be my lord such-a-one, that prais'd my lord such-a-one's horse, when he meant to beg it*;—] So, in *Timon of Athens*, act i.

" —my lord, you gave
" Good words the other day of a bay courser
" I rode on; it is yours, because you lik'd it."

STEEVENS.

90. —*and now my lady worm's*;] The scull that was *my lord Such-a-one's* is now *my lady Worm's*.

JOHNSON.

94. —*play at loggats*—] A play, in which pins are set up to be beaten down with a bowl. JOHNSON.

—*to play at loggats with 'em?*—] This is a game played in several parts of England even at this time. A stake is fixed into the ground; those who play, throw *loggats* at it, and he that is nearest the stake, wins: I have seen it played in different counties at their sheep-shearing feasts, where the winner was entitled to a black fleece, which he afterwards presented to the farmer's maid to spin for the purpose of making a petticoat, and on condition she knelt down on the fleece to be kissed by all the rusticks present.

So Ben Jonson, *Tale of a Tub*, act iv. sc. 6.

" Now are they tossing his legs and arms,
" Like *loggats* at a pear-tree."

So in an old collection of epigrams, satires, &c.

" To play at *loggats*, nine holes, or ten pinnes."

Again, in Decker's *If this be not a good Play, the Devil is in It*, 1612:

" ——two hundred crowns!
" I've lost as much at *loggats*."

It is one of the unlawful games enumerated in the statute of 33 Henry VIII. STEEVENS.

A *loggat*-ground, like a skittle-ground, is strewed with ashes, but is more extensive; a bowl much larger than the jack at the game of bowls is thrown first. The pins, which I believe are called *loggats*, are much thinner, and higher at one extremity than the other. The bowl being first thrown, the players take the pins up by the thinner and lighter end, and fling them towards the bowl, and in such a manner that the pin may turn once round in the air, and slide with the thinner extremity foremost towards the bowl. The pins are about one or two and twenty inches long. BLOUNT.

99. *For such a guest is meet.*] Thus in the original.

" *A picke-axe and a spade,*
" *And eke a shrowding sheet;*
" *A house of clay for to be made,*
" *For such a guest most meet.*" STEEVENS.

101. ——*quiddits*, &c.] *i. e.* subtilties. So in *Soliman and Perseda*:

" I am

"I am wise, but *quiddits* will not answer death."
STEEVENS.

104. —*the sconce*——]. *i. e.* the head. STEEVENS.

108. *Is this the fine of his fines, and the recovery of his recoveries,*—] Omitted in the quartos. STEEVENS.

119. —assurance *in that*.—] A quibble is intended. Deeds, which are usually written on parchment, are called the common *assurances* of the kingdom.
MALONE.

140. —*by the* card,—] The *card* is a *sea-chart*, still so termed by mariners: and the word is afterwards used by Osrick in the same sense. Hamlet's meaning will therefore be, we must speak *directly forward, in a straight line*, plainly to the point.
REMARKS.

So, in *Macbeth*:

"And the very ports they blow, &c.

"On the shipman's *card*." STEEVENS.

142. —*the age is grown so* picked,—] So *smart*, so *sharp*, says Hanmer, very properly; but there was, I think, about that time, a *picked* shoe, that is, *a shoe with a long pointed toe*, in fashion, to which the allusion seems likewise to be made. *Every man now is smart; and every man now is a man of fashion.*
JOHNSON.

This fashion of wearing shoes with long pointed toes was carried to such excess in England, that it was restrained at last by proclamation so long ago as the fifth year of Edward IV. when it was ordered, "that the beaks or pykes of shoes and boots should

not

not pass two inches, upon pain of cursing by the clergy, and forfeiting twenty shillings, to be paid one noble to the king, another to the cordwainers of London, and the third to the chamber of London;—and for other countries and towns the like order was taken.—Before this time, and since the year 1382, the pykes of shoes and boots were of such length, that they were fain to be tied up to the knee with chains of silver, and gilt, or at least with silken laces."

STEEVENS.

150. ——*that young Hamlet was born*;—] By this scene it appears that Hamlet was then thirty years old, and knew Yorick well, who had been dead twenty-two years. And yet in the beginning of the play he is spoken of as a *very young* man, one that designed to go back to school, *i. e.* to the university of Wittenberg. The poet in the fifth act had forgot what he wrote in the first. BLACKSTONE.

196. ——*my lady's* chamber,——] Thus the folio. The quartos read—my lady's *table*, meaning, I suppose, her *dressing-table*. STEEVENS.

219. —*winter's* flaw!] Winter's *blast*. JOHNSON.

So, in *Marius and Sylla*, 1594:

" —no doubt this stormy *flaw*,
" That Neptune sent to cast us on this shore."

The quartos read—to expel the *water's* flaw.

STEEVENS.

222. —*maimed rites!*——] Imperfect obsequies.

JOHNSON.

224.

224. Foredo *its own life.*] To *foredo*, is to undo, to destroy. So, in *Othello :*

" ——this is the night
" That either makes me or *foredoes* me quite."

Again, in *Acolastus*, a comedy, 1529: " —wolde to God it might be leful for me to *fordoo* myself, or to make an ende of me!" STEEVENS.

230. *Priest.*] This *Priest* in the old quarto is called *Doctor*. STEEVENS.

230. *Her obsequies have been as far enlarg'd*
As we have warranty :—] Is there any allusion here to the coroner's warrant, directed to the minister and church-wardens of a parish, and permitting the body of a person, who comes to an untimely end, to receive Christian burial? WHALLEY.

236. —*allow'd her virgin* crants,] *Crants* is the German word for *garlands*, and suppose it was retained by us from the Saxons. To carry *garlands* before the bier of a *maiden*, and to hang them over her grave, is still the practice in rural parishes.

Crants therefore was the original word, which the author, discovering it to be provincial, and perhaps not understood, changed to a term more intelligible, but less proper. *Maiden rites* give no certain or definite image. He might have put *maiden wreaths*, or *maiden garlands*, but he perhaps bestowed no thought upon it, and neither genius nor practice will always supply a hasty writer with the most proper diction.
JOHNSON.

In

In Minshew's *Dictionary*, see *Beades*, where *roosen krants* means *sertum rosarium*; and such is the name of a character in this play. TOLLET.

238. *Of bell and burial.*] *Burial*, here, signifies interment in consecrated ground. WARBURTON.

242. *To sing a* Requiem,] A *Requiem* is a mass performed in Popish churches for the rest of the soul of a person deceased. The folio reads—sing *sage* requiem. STEEVENS.

288. *Woo't drink up* Esil! *eat a crocodile?*] This word has through all the editions been distinguished by Italick characters, as if it were the proper name of some river; and so, I dare say, all the editors have from time to time understood it to be. But then this must be some river in Denmark; and there is none there so called; nor is there any near it in name, that I know of but *Yssel*, from which the province of Overyssel derives its title in the German Flanders. Besides, Hamlet is not proposing any impossibilities to Laertes, as the drinking up a river would be: but he rather seems to mean, Wilt thou resolve to do things the most shocking and distasteful to human nature; and, behold, I am as resolute. I am persuaded the poet wrote:

Wilt drink up Eisel? *eat a crocodile?*

i. e. Wilt thou swallow down large draughts of *vinegar?* The proposition, indeed, is not very grand: but the doing it might be as distasteful and unsavoury as eating the flesh of a *crocodile*. And now there is neither an impossibility, nor an anticlimax: and the

lowness

lowness of the idea is in some measure removed by the uncommon term. THEOBALD.

Hanmer has,

Wilt drink up Nile? *or eat a crocodile?*

Hamlet certainly meant (for he says he will rant) to dare Laertes to attempt any thing, however difficult or unnatural; and might safely promise to follow the example his antagonist was to set, in draining the channel of a river, or trying his teeth on an animal, whose scales are supposed to be impenetrable. Had Shakspere meant to make Hamlet say—*Wilt thou drink vinegar?* he probably would not have used the term *drink up*; which means, *totally to exhaust*; neither is that challenge very magnificent, which only provokes an adversary to hazard a fit of the heart-burn or the cholic.

The commentator's *Yssel* would serve Hamlet's turn or mine. This river is twice mentioned by Stowe, p. 735. "It standeth a good distance from the river *Issell*, but hath a sconce on *Issel* of incredible strength."

Again, by Drayton, in the 24th Song of his *Polyolbion*:

"The one *O'er Isell's* banks the ancient Saxons taught;

"At *Over Isell* rest, the other did apply."

And, in *K. Richard II.* a thought in part the same, occurs, act ii. sc. 2.

"——the task he undertakes

"Is numb'ring sands, and *drinking oceans dry.*"

But

But in an old Latin account of Denmark and the neighbouring provinces, I find the names of several rivers little differing from *Esil*, or *Eisill*, in spelling or pronunciation. Such are the *Essa*, the *Oesil*, and some others. The word, like many more, may indeed be irrecoverably corrupted; but I must add, that no authors later than Chaucer or Skelton make use of *eysel* for *vinegar*: nor has Shakspere employed it in any other of his plays. The poet might have written the *Weisel*, a considerable river which falls into the Baltick ocean, and could not be unknown to any prince of Denmark. STEEVENS.

Mr. Steevens appears to have forgot our author's 111th sonnet:

" I will drinke
" Potions of *Eysell.*"

I believe it has not been observed that many of these sonnets are addressed to his beloved nephew *William Harte.* FARMER.

I have since observed, that *Mandeville* has the same word. STEEVENS.

Why should Mr. Steevens object to the authority of Chaucer and Skelton for the use of this word, and yet adduce them to authenticate the sense of others? Surely the following passage from the latter of these Poets, together with the other instances subjoined, must put the meaning beyond all question:

" Christe by crueltie
" Was nayled upon a tree
" He pay'd a bitter pencion

" For

" For mans redemption
" He drank *eisel* and gall
" To redeme us withall."

Again, in the *Customs of London*: "—Item in the chyrche of saynt crucis there is a chambre or a chappell within that pope sylvestre named Jherusalem there is the bonde that Chryste was led with to his crucyfyeng and there ben ii. sausers the one is full of Ihesus bloode and the other is ful of our ladyes melke and the sponge wherein was mengyth *eysell* and gall."

HENLEY.

297. *Queen.*] This speech in the 1st and 2d folio is given to the king. MALONE.

300. When *that her golden couplets*—] We should read, E'er *that*—for it is the patience of birds, during the time of incubation, that is here spoken of. The pigeon generally sits upon two eggs; and her young, when first disclosed, are covered with a yellow down.

WARBURTON.

Perhaps it should be,

Ere yet———

Yet and *that* are easily confounded. JOHNSON.

To *disclose* was anciently used for to *hatch*. So, in the *Booke of Huntyng, Hawkyng, Fyshyng*, &c. bl. let. no date: " First they ben eges; and after they ben *disclosed*, haukes; and commonly goshaukes ben *disclosed* as some as the choughes." To *exclude* is the technical term at present. I believe neither commentator has rightly explained this image. During three days after the pigeon has *hatched* her *couplets* (for she

lays no more than *two* eggs) she never quits her nest, except for a few moments in quest of a little food for herself; as all her young require in that early state, is to be kept warm, an office which she never entrusts to the male. STEEVENS.

Probably, in the manuscript, *y^t* might have been indiscriminately used for both *yet* and *that*. HENLEY.

312. —*shortly*] The second and third quartos read, *thereby*. Perhaps rightly. STEEVENS.

314. Ham. *So much for this sir*, &c.] *The Hystorie of Hamblet*, bl. let. furnished our author with the scheme of sending the prince to England, and with most of the circumstances described in this scene. MALONE.

319. —mutines *in the bilboes*,——] *Mutines*, the French word for seditious or disobedient fellows in the army or fleet. *Bilboes* the *ship's prison*. JOHNSON.

The *bilboes* is a bar of iron with fetters annexed to it, by which mutinous or disorderly sailors were anciently linked together. The word is derived from *Bilboa*, a place in Spain, where instruments of steel were fabricated in the utmost perfection. To understand Shakspere's allusion completely, it should be known, that as these fetters connect the legs of the offenders very close together, their attempts to rest must be as fruitless as those of Hamlet, in whose mind *there was a kind of fighting that would not let him sleep*. Every motion of one must disturb his partner in confinement. The *bilboes* are still shewn in the

Tower of London, among the other spoils of the Spanish Armada. The following is the figure of them.

STEEVENS.

319. ——*Rashly,*
And prais'd be rashness for it—Let us know,
Our *indiscretion sometimes serves us well,*
When, &c.] The sense in this reading is, *Our rashness lets us know that our indiscretion serves us well, when,* &c. But this could never be Shakspere's sense. We should read and point thus:

——*Rashness*
(And prais'd be rashness for it) lets us know;
Or *indiscretion sometimes serves us well,*
When, &c.] *i. e.* Rashness acquaints us with what we cannot penetrate to by plots. WARBURTON.

Both my copies read,

——Rashly,
And prais'd be rashness for it, let *us know.*

Hamlet, delivering an account of his escape, begins with saying, That he *rashly*——and then is carried into a reflection upon the weakness of human wisdom. I rashly——praised be rashness for it——*Let us* not think these events casual, but *let us know,* that is, *take notice and remember,* that we sometimes succeed by *indiscretion,* when we *fail* by *deep plots,* and infer the perpetual superintendance and *agency* of the *Divi-*

nity. The observation is just, and will be allowed by every human being who shall reflect on the course of his own life. JOHNSON.

This passage, I think, should be thus distributed:

——————Rashly
(And prais'd be rashness, for it lets us know,
Our indiscretion sometimes serves us well,
When our deep plots do fail; and that should
teach us,
There's a divinity that shapes our ends,
Rough hew them how we will;—
Hor. That is most certain —)

Ham. Up from my cabin, &c.] So that *rashly* may be joined in construction with *in the dark grop'd I to find out them.* TYRWHITT.

322. *When our* deep *plots do* fail:——] The folio reads—When our *dear* plots do *paule.* MALONE.

323. *There's a divinity that* shapes our ends,
Rough-hew *them how we will.*] Dr. Farmer informs me, that these words are merely technical. A wool-man, butcher, and dealer in *skewers*, lately observed to him that his nephew (an idle lad) could only *assist* him in making them; "——he could *rough-hew* them, but I was obliged to *shape their ends.*" Whoever recollects the profession of Shakspere's father, will admit that his son might be no stranger to such a term. I have seen packages of wool pinn'd up with *skewers.* STEEVENS.

336. *With, ho! such bugs and goblins in my life;*] With *such causes of terror,* rising from my character and designs. JOHNSON.

A *bug*

A *bug* was no less a terrifick being than a goblin. So, in Spenser's *Faery Queen*, B. II. c. 3.

" As ghastly *bug* their haire on end does reare."

We call it at present a *bugbear*. STEEVENS.

337. —*no leisure* bated,] *Bated*, for *allowed*. To *abate*, signifies to *deduct*; this deduction, when applied to the person in whose favour it is made, is called an *allowance*. Hence he takes the liberty of using *bated* for *allowed*. WARBURTON.

344. *Being thus benetted round with villains,*
Ere I could make *a prologue to my* brains,
They had begun the play;—] Hamlet is telling how luckily every thing fell out; he groped out their commission in the dark without waking them; he found himself doomed to immediate destruction. Something was to be done for his preservation. An expedient occurred, not produced by the comparison of one method with another, or by a regular deduction of consequences, but before he *could make a prologue to his brains, they had begun the play*. Before he could summon his faculties, and propose to himself what should be done, a complete scheme of action presented itself to him. His mind operated before he had excited it. This appears to me to be the meaning. JOHNSON.

348. —*as our* statists *do*,] A *statist* is a *statesman*. So, in Shirley's *Humourous Courtier*, 1640:

" —that he is wise, a *statist*."

Again, in Ben Jonson's *Magnetic Lady*:

" Will screw you out a secret from a *statist*."

STEEVENS.

Most of the great men of Shakspere's time, whose autographs have been preserved, wrote very bad hands; their secretaries very neat ones.

BLACKSTONE.

357. *As peace should still her wheaten garland wear,*
And stand a comma *'tween their amities*;]
Peace is here properly and finely personalized as the goddess of good league and friendship; and very classically dressed out. Ovid says,

"*Pax cererum nutrit, Pacis alumna Ceres.*"

And Tibullus,

"*At nobis,* Pax *alma! veni,* spicam*que teneto.*"

WARBURTON.

The *comma* is the note of *connection* and continuity of sentences; the *period* is the note of *abruption* and disjunction. Shakspere had it perhaps in his mind to write, That unless England complied with the mandate, *war should put a* period *to their amity*; he altered his mode of diction, and thought that, in an opposite sense, he might put, that *Peace should stand a* comma *between their amities.* This is not an easy style; but is it not the style of Shakspere? JOHNSON.

370. *The* changeling *never known*:—] A *changeling* is a *child* which the fairies are supposed to leave in the room of that which they steal. JOHNSON.

374. *Why, man,* &c.] This line is omitted in the quartos. STEEVENS.

376. *Doth by their own* insinuation *grow*:] *Insinuation,* for corruptly obtruding themselves into his service. WARBURTON.

386.

386. *To quit him*—] To requite him; to pay him his due. JOHNSON.

This passage, as well as the three following speeches, is not in the quartos. STEEVENS.

396. *I'll* count *his favours:*] Thus the folio. I'll *count* his favours is—*I will make account* of them, *i. e. reckon upon them, value them.* STEEVENS.

401. —*Dost know this water-fly?*] A *water-fly* skips up and down upon the surface of the water, without any apparent purpose or reason, and is thence the proper emblem of a busy trifler. JOHNSON.

407. —*'Tis a chough*;—] A kind of jackdaw. JOHNSON.

417. *But yet, methinks, it is very sultry,* &c.] Hamlet is here playing over the same face with Osrick, which he had formerly done with Polonius. STEEVENS.

418. —or *my complexion*——] The folio reads—*for* my complexion. STEEVENS.

425. *Sir,* &c.] The folio omits this and the following fourteen speeches; and in their place substitutes only, *Sir, you are not ignorant of what excellence Laertes is at his weapon.* STEEVENS.

426. —*full of most excellent differences,*—] Full of *distinguishing* excellencies. JOHNSON.

428. —*speak* feelingly——] The first quarto reads, *sellingly.* STEEVENS.

429. —*the* card *or* calender *of gentry*;——] The general preceptor of elegance; the *card* by which a gentleman is to direct his course; the *calendar* by which

which he is to choose his time, that what he does may be both excellent and seasonable. JOHNSON.

429. —*for you shall find in him the continent of what part a gentleman would see.*] *You shall find him containing* and comprising, every *quality* which a *gentleman* would desire to *contemplate* for imitation, I know not but it should be read, *You shall find him the continent.* JOHNSON.

432. *Sir, his definement,* &c.] This is designed as a specimen, and ridicule of the court-jargon amongst the *precieux* of that time. The sense in English is, "Sir, he suffers nothing in your account of him, though to enumerate his good qualities particularly would be endless; yet when we had done our best, it would still come short of him. However, in strictness of truth, he is a great genius, and of a character so rarely to be met with, that to find any thing like him we must look into his mirrour, and his imitators will appear no more than his shadows." WARBURTON.

434. —*and yet but* raw *neither,*—] *Raw* signifies *unripe, immature,* thence *unformed, imperfect, unskilful.* The best account of him would be *imperfect,* in respect of his quick sail. The phrase *quick sail* was, I suppose, a proverbial term for *activity of mind.* JOHNSON.

436. ——*a soul of great* article;—] This is obscure. I suppose, *a soul of great article,* means *a soul of large* comprehension, of many contents; the particulars of an inventory, are called *articles.* JOHNSON.

437.

437. ——*of such dearth*—] *Dearth* is *dearness*, value, price. And his internal qualities of such value and rarity. JOHNSON.

445. *Is't not possible to understand in another tongue? you will do't, sir, really.*] Of this interrogatory remark, the sense is very obscure. The question may mean, *Might not all this be understood in plainer language?* But then, *you will do it, sir, really*, seems to have no use, for who could doubt but plain language would be intelligible? I would therefore read, *Is't possible* not to be understood in a mother *tongue?* You will do it, sir, really. JOHNSON.

Suppose we were to point the passage thus: Is't not possible to understand? In another tongue you will do it, sir, really.

The speech seems to be addressed to *Osrick*, who is puzzled by Hamlet's imitation of his own affected language. STEEVENS.

453. —*if you did*——*it would not much* approve *me.*] If you knew I was not ignorant, your esteem would not much advance my reputation. To *approve* is to *recommend to approbation.* JOHNSON.

457. *I dare not confess that, lest I should compare with him*, &c.] I dare not pretend to know him, lest I should pretend to an equality: no man can completely know another, but by knowing himself, which is the utmost extent of human wisdom. JOHNSON.

462. —*in his meed*—] In his excellence. JOHNSON.

468.

468. —*impon'd*—] To *impone* means to put down, to stake, from the verb *impono.* REMARKS.

470. —*hangers*,——] It appears from several old plays, that what was called a *Case of Hangers*, was anciently worn. So, in the *Birth of Merlin*, 1662:

"He has a fair sword, but his *hangers* are fallen."

Again,

"He has a feather, and fair *hangers* too."

Again, in *Rhodon and Iris*, 1631:

"————a rapier

"Hatch'd with gold, with hilt and *hangers* of the new fashion." STEEVENS.

475. —*you must be edified by the* margent,—] Dr. Warburton very properly observes, that in the old books the gloss or comment was usually printed on the margent of the leaf. So, in Decker's *Honest Whore*, Part II. 1630:

"—I read

"Strange comments in those *margins* of your looks."

This speech is omitted in the folio. STEEVENS.

478. —*more germane*—] More *a-kin.* JOHNSON.

485. *The king, sir, hath laid*—] This wager I do not understand. In a dozen passes one must exceed the other more or less than three hits. Nor can I comprehend how, in a dozen, there can be twelve to nine. The passage is of no importance; it is sufficient that there was a wager. The quarto has the

passage

passage as it stands. The folio, *He hath one twelve for mine.* JOHNSON.

505. *This lapwing runs away with the shell on his head.*] I see no particular propriety in the image of the lapwing. Osrick did not run till he had done his business. We may read, *This lapwing* ran *away*—That is, *this fellow was full of unimportant bustle from his birth.* JOHNSON.

The same image occurs in Ben Jonson's *Staple of News*:

" ——and coachmen
" To mount their boxes reverently, and drive
" Like *lapwings with a shell upon their heads*
" Thorough the streets."

And I have since met with it in several other plays. The meaning, I believe, is—This is a *forward* fellow. So, in *Vittoria Corombona*, or the *White Devil*, 1612:

" —*Forward* lapwing,
" He flies with the shell on's head."

Again, in *Greene's Never too late*, 1616: " Are you no sooner hatched, with the *lapwing*, but you will run away with *the shell on your head?*"

Again, in *Revenge for Honour*, by Chapman:

" Boldness enforces youth to hard achievements
" Before their time; makes them run forth like *lapwings*
" From their warm nest, part of the *shell yet sticking*
" Unto their downy heads." STEEVENS.

509. —*the same* breed,——] It is *heavy* in the first folio,

folio, and there may be a propriety in it, as he has just called him a *lapwing*. TOLLET.

—*and* many *more of the same* breed.] The first folio has—*and* mine *more of the same* beavy. The second folio—*and* nine *more*, &c. Perhaps the last is the true reading. STEEVENS.

510. —outward *habit of encounter*;——] Thus the folio. The quartos read—*out of an* habit of encounter. STEEVENS.

Outward habit of encounter—*i. e.* exterior politeness of address; in allusion to Osrick's last speech. HENLEY.

511. —*a kind of* yesty *collection*, *which carries them through and through the most* fond *and winnowed opinions*; *and do but blow them to their trial*, *the bubbles are out.*] The metaphor is strangely mangled by the intrusion of the word *fond*, which undoubtedly should be read *fann'd*; the allusion being to corn separated by the fan from chaff and dust. But the editors seeing from the character of this *yesty collection*, that the *opinions*, through which they were so currently *carried*, were false opinions; and *fann'd and winnow'd opinions*, in the most obvious sense, signifying *tried and purified* opinions; they thought *fann'd* must needs be wrong, and therefore made it *fond*, which word signified, in our author's time, foolish, weak, or childish. They did not consider that *fann'd and winnow'd opinions* had also a different signification: for it may mean the opinions of great men and courtiers, men separated by their quality from the vulgar, as corn is separated from chaff. This *yesty collection*, says Hamlet, insinuates itself into people of the highest quality, as

yest into the finest flour. The courtiers admire him, when he comes to the trial, &c. WARBURTON.

This is a very happy emendation; but I know not why the critick should suppose that *fond* was printed for *fann'd* in consequence of any reason or reflection. Such errors, to which there is no temptation but idleness, and of which there was no cause but ignorance, are in every page of the old editions. This passage in the quarto stands thus: "They have got out of the habit of encounter, a kind of misty collection, which carries them through and through the most profane and trennowned opinions." If this printer preserved any traces of the original, our author wrote, "the most sane and renowned opinions," which is better than fann'd and winnow'd.

The meaning is, "these men have got the cant of the day, a superficial readiness of slight and cursory conversation, a kind of frothy collection of fashionable prattle, which yet carried them through the most select and approving judgments. This airy facility of talk sometimes imposes upon wise men."

Who has not seen this observation verified?

JOHNSON.

Fond is evidently opposed to *winnowed*. *Fond*, in the language of Shakspere's age, signified *foolish*. So, in *The Merchant of Venice*:

"Thou naughty jailer, why art thou so *fond*?"

&c.

Winnowed is *sifted, examined*. The sense is then, that their conversation was yet successful enough to make

them passable not only with the weak, but with those of sounder judgment. The same opposition in terms is visible in the reading which the quartos offer. *Profane* or *vulgar*, is opposed to *trenowned*, or *thrice renowned*. STEEVENS.

513. —*do but blow them*, &c.] These men of show, without solidity, are like bubbles raised from soap and water, which dance, and glitter, and please the eye, but if you extend them, by blowing hard, separate into a mist; so if you oblige these specious talkers to extend their compass of conversation, they at once discover the tenuity of their intellects. JOHNSON.

515. *My* lord, &c.] All that passes between *Hamlet* and this *Lord* is omitted in the folio. STEEVENS.

527. —*gentle entertainment*—] Mild and temperate conversation. JOHNSON.

536. —*a kind of* gain-giving——] *Gain-giving* is the same as *mis-giving*. STEEVENS.

538. *If your mind dislike any thing, obey it:*——] With the presages of future evils arising in the mind, the poet has forerun many events which are to happen at the conclusions of his plays; and sometimes so particularly, that even the circumstances of calamity are minutely hinted at, as in the instance of Juliet, who tells her lover from the window, that he appears *like one dead in the bottom of a tomb*. The supposition that the genius of the mind gave the alarm before approaching dissolution, is a very ancient one, and perhaps can never be totally driven out: yet it must be allowed the merit of adding beauty to poetry, however

ever injurious it may sometimes prove to the weak and the superstitious. STEEVENS.

561. *Sir*, &c.] This passage I have restored from the folio. STEEVENS.

566. *I am satisfied in* nature, &c.] This was a piece of satire on fantastical honour. Though *nature* is satisfied, yet he will ask advice of older men of the sword, whether *artificial honour* ought to be contented with Hamlet's submission.

There is a passage somewhat similar in the *Maid's Tragedy*:

"*Evad.* Will you forgive me then?

"*Mel.* Stay, I must *ask mine honour* first."

STEEVENS.

570. *'Till by some* elder masters, *of known honour*,] This is said in allusion to English custom. I learn from an ancient MS. of which the reader will find a more particular account in a note to the *Merry Wives of Windsor*, Vol. I. p. 260, that in queen Elizabeth's time there were "four *ancient masters* of defence," in the city of London. They appear to have been the referees in many affairs of honour, and exacted tribute from all inferior practitioners of the art of fencing, &c. STEEVENS.

593. —*the* stoups *of wine*——] A *stoup* is a *flaggon*, or *bowl*. STEEVENS.

598. *And in the cup an* union *shall he throw*,] In some editions,

And in the cup an onyx *shall he throw.*

This is a various reading in several of the old copies; but *union* seems to me to be the true word. If I am not mistaken, neither the *onyx*, nor *sardonyx*, are jewels which ever found place in an imperial crown. An *union* is the finest sort of pearl, and has its place in all crowns, and coronets. Besides, let us consider what the king says on Hamlet's giving Laertes the first hit:

> *Stay, give me drink. Hamlet, this* pearl *is thine;*
> *Here's to thy health.*

Therefore, if an *union* be a *pearl*, and an *onyx* a gem, or stone, quite differing in its nature from *pearls*; the king saying, that Hamlet has earn'd the *pearl*, I think, amounts to a demonstration that it was an *union* pearl, which he meant to throw into the cup.

THEOBALD.

So, in *Soliman and Perseda*:

"Ay, were it Cleopatra's *union.*"

The *union* is thus mentioned in P. Holland's translation of Pliny's *Natural History*. "And hereupon it is that our dainties and delicates here at Rome, &c. call them *unions*, as a man would say singular and by themselves alone."

To swallow a *pearl* in a draught seems to have been equally common to royal and mercantile prodigality. So, in the second part of *If you know not Me, you know No Body*, 1606, Sir Thomas Gresham says:

"Here 16,000 pound at one clap goes.
"Instead of sugar, Gresham *drinks this pearle*
"Unto his queen and mistress." STEEVENS.

613.

613. —*this* pearl *is thine*;] Under pretence of throwing a *pearl* into the cup, the king may be supposed to drop some poisonous drug into the wine. Hamlet seems to suspect this, when he afterwards discovers the effects of the poison, and tauntingly asks him,

—*Is the* union *here?* STEEVENS.

619. Queen. *He's* fat, *and scant of breath.*] It seems that *John Lowin*, who was the original *Falstaff*, was no less celebrated for his performance of *Henry VIII.* and *Hamlet*. See the *Historia Histrionica*, &c. If he was adapted, by the corpulence of his figure, to appear with propriety in the two former of these characters, Shakspere might have put this observation in the mouth of her majesty, to apologize for the want of such elegance of person as an audience might expect to meet with in the representative of the youthful Prince of Denmark, whom Ophelia speaks of as "the glass of fashion and the mould of form." This, however, is mere conjecture, as *Joseph Taylor* likewise acted *Hamlet* during the life of Shakspere.

STEEVENS.

621. *The queen* carouses *to thy fortune, Hamlet.*] So, in *David and Bethsabe*, 1599:

"With full *carouses* to his fortune past."

"And bind that promise with a full *carouse*." Ib.

"Now, lord Urias, one *carouse* to me." Ibid.

STEEVENS.

633. —*you make a* wanton *of me.*] *i. e.* you trifle with me as if you were playing with a child.

So, in *Romeo and Juliet*:

" I would have thee gone,
" And yet no further than a *wanton*'s bird,
" That lets it hop a little from her hand,
" And with a silk thread pulls it back again."

REMARKS.

663. *Is the* union *here?*] In this place likewise the quarto reads, an *onyx*. STEEVENS.

673. *That are but mutes or audience to this act,*] That are either mere *auditors* of this *catastrophe*, or at most only *mute performers*, that fill the stage without any part in the action. JOHNSON.

685. —*shall* live *behind me?*] Thus the folio. The quartos read shall *I leave* behind me. STEEVENS.

695. *The potent poison quite* o'er-grows *my spirits*;] The first quarto and the first folio read,

———*o'er-crows* my spirit;

alluding perhaps to a victorious cock exulting over his conquered antagonist. The same word occurs in *Lingua*, &c. 1607:

" Shall I? th' embassadress of gods and men,
" That pull'd proud Phœbe from her brightsome sphere,
" And dark'd Apollo's countenance with a word,
" Be *over-crow'd*, and breathe without revenge?"

Again, in *Hall's Satires*, lib. v. sat. ii.

" Like the vain bubble of Iberian pride,
" That *over-croweth* all the world beside."

This phrase often occurs in the controversial pieces of Gabriel Harvey, 1593, &c. STEEVENS.

699.

699. —*the* occurrents—] *i. e.* incidents. The word is now disused. So, in *The Hog hath lost his Pearl*, 1614:

"Such strange *occurrents* of my fore-past life."

Again, in the *Baron's Wars*, by *Drayton*, Canto 1.

"With each *occurrent* right in his degree."

STEEVENS.

700. *Which have* solicited,—] *Solicited*, for brought on the event. WARBURTON.

701. *Now cracks a noble heart:—Good night, sweet prince;*

And flights of angels sing thee to thy rest!]

Let us review for a moment the behaviour of Hamlet, on the strength of which Horatio founds this eulogy, and recommends him to the patronage of angels.

Hamlet, at the command of his father's ghost, undertakes with seeming alacrity to revenge the murder; and declares he will banish all other thoughts from his mind. He makes, however, but one effort to keep his word, and that is, when he mistakes Polonius for the king. On another occasion, he defers his purpose till he can find an opportunity of taking his uncle when he is least prepared for death, that he may insure damnation to his soul. Though he assassinated Polonius by accident, yet he deliberately procures the execution of his school-fellows, Rosencrantz and Guieldenstern, who appear to have been unacquainted with the treacherous purposes of the mandate which they were employed to carry. Their death (as he declares in a subsequent conversation with Horatio)

gives

gives him no concern, for they obtruded themselves into the service, and he thought he had a right to destroy them. He is not less accountable for the distraction and death of Ophelia. He comes to interrupt the funeral designed in honour of this lady, at which both the king and queen were present; and, by such an outrage to decency, renders it still more necessary for the usurper to lay a second stratagem for his life, though the first had proved abortive. He comes to insult the brother of the dead, and to boast of an affection for his sister, which, before, he had denied to her face; and yet at this very time must be considered as desirous of supporting the character of a madman, so that the openness of his confession is not to be imputed to him as a virtue. He apologizes to Horatio afterwards for the absurdity of this behaviour, to which, he says, he was provoked by that nobleness of fraternal grief, which, indeed, he ought rather to have applauded than condemned. Dr. Johnson has observed, that to bring about a reconciliation with Laertes, he has availed himself of a dishonest fallacy; and to conclude, it is obvious to the most careless spectator or reader, that he kills the king at last to revenge himself, and not his father.

Hamlet cannot be said to have pursued his ends by very warrantable means; and if the poet, when he sacrificed him at last, meant to have enforced such a moral, it is not the worst that can be deduced from the play; for, as *Maximus*, in Beaumont and Fletcher's *Valentinian*, says,

"Although

" Although his justice were as white as truth,
" His way was crooked to it; that condemns
him."

The late Dr. Akenside once observed to me, that the conduct of Hamlet was every way unnatural and indefensible, unless he were to be regarded as a young man whose intellects were in some degree impaired by his own misfortunes; by the death of his father, the loss of expected sovereignty, and a sense of shame resulting from the hasty and incestuous marriage of his mother.

I have dwelt the longer on this subject, because Hamlet seems to have been hitherto regarded as a hero not undeserving the pity of the audience; and because no writer on Shakspere has taken the pains to point out the immoral tendency of his character.

STEEVENS.

See REMARKS, p. 217, to 224, in opposition to these strictures. REED.

707. *This quarry cries, on havock!*——] To *cry on*, was to *exclaim against*. I suppose, when unfair sportsmen destroyed more *quarry* or *game* than was reasonable, the censure was to cry, *Havock*. JOHNSON.

708. *What* feast *is toward in thine infernal cell,*] Shakspere has already employed this allusion to the *Choæ*, or *feasts of the dead*, which were anciently celebrated at Athens, and are mentioned by Plutarch in the life of *Antoninus*. Our author likewise makes *Talbot* say to his son in the First Part of *King Henry VI.*

" Now

"Now art thou come unto a *feast of death.*"
STEEVENS.

717. —*his mouth,*] *i. e.* the king's. STEEVENS.

726. *Of* cruel, &c.] The first quarto, and the folio, read—Of *carnal.* COLLINS.

Carnal is, without doubt, the true reading. The word is used by Shakspere as an adjective to *carnage.* REMARKS.

728. —*and* forc'd *cause*;] Thus the folio. The quartos read—and *for no* cause. STEEVENS.

* * * * * *

The first remark of Voltaire on this tragedy, is, that the former king had been poisoned by his brother and *his queen.* The guilt of the latter, however, is far from being ascertained. The Ghost forbears to accuse her as an accessary, and very forcibly recommends her to the mercy of her son. I may add, that her conscience appears undisturbed during the exhibition of the mock tragedy, which produces so visible a disorder in her husband who was really criminal. The last observation of the same author has no greater degree of veracity to boast of; for now, says he, all the actors in the piece are swept away, and one Monsieur Fortenbras is introduced to conclude it. Can this be true, when Horatio, Osrick, Voltimand, and Cornelius survive? These, together with the whole court of Denmark, are supposed to be present at the catastrophe, so that we are not indebted to the Norwegian

Norwegian chief for having kept the stage from vacancy.

Monsieur de Voltaire has since transmitted, in an epistle to the Academy of Belles Lettres, some remarks on the late French translation of Shakspere; but alas! no traces of genius or vigour are discoverable in this *crambe repetita*, which is notorious only for its insipidity, fallacy, and malice. It serves indeed to shew an apparent decline of talents and spirit in its writer, who no longer relies on his own ability to depreciate a rival, but appeals in a plaintive strain to the queen and princes of France for their assistance to stop the farther circulation of Shakspere's renown.

Impartiality, nevertheless, must acknowledge, that his private correspondence displays a superior degree of animation. Perhaps an ague shook him when he appealed to the publick on this subject; but the effects of a fever seem to predominate in his subsequent letter to Monsieur D'Argenteuil on the same occasion; for such a letter it is as our John Dennis (while his frenzy lasted) might be supposed to have written. "C'est moi qui autrefois parlai le premier de ce Shakspere: c'est moi qui le premier montrai aux François quelques perles quels j'avois trouvé dans son enorme *fumier*." Mrs. Montague, the justly celebrated authoress of the *Essay on the genius and writings* of our author, was at Paris, and in the circle where these ravings of the Frenchman were first publickly recited. On hearing the illiberal expression already quoted, with no less elegance than readiness she replied—

"C'est

"C'est un *fumier* qui a fertilizé une terre bien ingrate."—In short the author of *Zayre*, *Mahomet*, and *Semiramis*, possesses all the mischievous qualities of a midnight felon, who, in the hope to conceal his guilt, sets the house he has robbed on fire.

As for Messieurs D'Alembert and Marmontel, they might safely be passed over with that neglect which their impotence of criticism deserves. Voltaire, *in* spite of his natural disposition to vilify an English poet, by adopting sentiments, characters, and situations from Shakspere, has bestowed on him involuntary praise. Happily, he has not been disgraced by the worthless encomiums or disfigured by the awkward imitations of the other pair, who "follow in the chace not like hounds that hunt, but like those who fill up the cry." When D'Alembert declares *that* more sterling sense is to be met with in ten French verses than in thirty English ones, *con*tempt is all that he provokes,—such contempt as can only be exceeded by that which every scholar will express, who may chance to look into the prose translation of Lucan by Marmontel, with the vain expectation of discovering either the sense, the spirit, or the whole of the original.

STEEVENS.

THE END.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TITUS ANDRONICUS,

WRITTEN BY

WILL. SHAKSPERE.

——SIC ITUR AD ASTRA.

VIRG.

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M DCC LXXXVII.

ANNOTATIONS

UPON

TITUS ANDRONICUS.

ACT I.

Line 70. HAIL, *Rome, victorious in* thy *mourning weeds!*] We may suppose the Romans in a grateful ceremony, meeting the dead sons of Andronicus with mournful habits. JOHNSON.

Or that they were in mourning for their emperor, who was just dead. STEEVENS.

77. *Thou great defender of this Capitol,*] Jupiter, to whom the Capitol was sacred. JOHNSON.

101. *Nor we disturb'd by prodigies on earth.*] It was supposed by the ancients, that the ghosts of unburied

people appeared to their friends and relations, to solicit the rites of funeral. STEEVENS.

117. *Wilt thou draw near the nature of the gods?*
Draw near them then in being merciful:] Homines enim ad deos nulla re propius accedunt, quam salutem hominibus dando." *Cicero pro Ligario.*

From this passage Mr. Whalley infers the learning of Shakspere, but our author might have found a translation of it in *England's Parnassus.* STEEVENS.

121. Patient *yourself*, &c.] This verb is used by other dramatick writers. So, in *Arden of Feversham*, 1592:

"*Patient* yourself, we cannot help it now."

Again, in K. *Edward I.* 1599:

"*Patient* your highness, 'tis but mother's love."

STEEVENS.

136. *The self same gods, that arm'd the queen of Troy*
With opportunity of sharp revenge
Upon the Thracian tyrant in his *tent*, &c.] I read, against the authority of all the copies:

———*in* her *tent.*

i. e. in the tent where she and the other Trojan captive women were kept; for thither Hecuba by a wile had decoyed Polymnestor, in order to perpetrate her revenge. This we may learn from Euripides' *Hecuba*; the only author, that I can at present remember, from whom our writer must have gleaned this circumstance. THEOBALD.

The writer of the play, whoever he was, might have been misled by the passage in *Ovid*: Metam. xiii.

"—vadit

"—vadit ad *artificem*," and therefore took it for granted that she found him in *his tent*. STEEVENS.

168. *And fame's eternal date, for virtue's praise!*] To *outlive* an *eternal date*, is, though not philosophical, yet poetical sense. He wishes that her life may be longer than his, and her praise longer than fame.

JOHNSON.

189. ——don *this robe*, &c.] i. e. *do on* this robe, put it on. STEEVENS.

272. Lav. *Not I, my lord*;——] It was pity to part a couple who seem to have corresponded in disposition so exactly as Saturninus and Lavinia. Saturninus, who has just promised to espouse her, already wishes he were to choose again; and she who was engaged to Bassianus (whom she afterwards marries) expresses no reluctance when her father gives her to Saturninus. Her subsequent raillery to Tamora is of so coarse a nature, that if her tongue had been all she was condemned to lose, perhaps the author (whoever he was) might have escaped censure on the score of poetick justice. STEEVENS.

313. ——*changing-piece*,] Spoken of Lavinia. *Piece* was then, as it is now, used personally as a word of contempt. JOHNSON.

So in *Britania's Pastorals* by Brown, 1613:

"——her husband, weaken'd *piece*,
"Must have his cullis mix'd with ambergrease:
"Phesant and partridge into jelly turn'd,
"Grated with gold." STEEVENS.

317. *To* ruffle *in the commonwealth of Rome.*] A *ruffler* was a kind of cheating bully; and is so called in a statute made for the punishment of vagabonds in the 27th year of *K. Henry VIII.* See Greene's *Groundwork of Coney-catching*, 1592. Hence, I suppose, this sense of the verb, to *ruffle*. *Rufflers* are likewise enumerated among other vagabonds, by Holinshed, Vol. I. p. 113. STEEVENS.

383. *The Greeks, upon advice, did bury Ajax*
That slew himself; and wise Laertes' son
Did graciously plead for his funerals:] This passage alone would sufficiently convince me, that the play before us was the work of one who was conversant with the Greek tragedies in their original language. We have here a plain allusion to the *Ajax* of Sophocles, of which no translation was extant in the time of Shakspere. In that piece, Agamemnon consents at last to allow Ajax the rites of sepulture, and Ulysses is the pleader, whose arguments prevail in favour of his remains. STEEVENS.

394. *No man shed tears,* &c] This is evidently a translation of the distich of Ennius:

Nemo me lacrumeis decoret: nec funera fletu
Facsit. quur? volito vivu' per ora virûm.

STEEVENS.

ACT II.

Line 1. In the quarto, the direction is, *Manet Aaron*, and he is before made to enter with Tamora, though he says nothing. This scene ought to continue the first act. JOHNSON.

55. *Not I; till I have sheath'd*, &c.] This speech, which has been all along given to Demetrius, as the next to Chiron, were both given to the wrong speaker; for it was Demetrius that had thrown out the reproachful speeches on the other.

WARBURTON.

82. ——*a thousand deaths would I* propose,] Whether Chiron means he would *contrive* a thousand deaths for others, or *imagine* as many cruel ones for himself, I am unable to determine. STEEVENS.

86. *She is a woman, therefore may be woo'd;*

She is a woman, therefore may be won;] Suffolk, in the *First Part of King Henry VI.* makes use of almost the same words:

"She's beautiful, and therefore to be woo'd:
"She is a woman; therefore to be won."

REMARKS.

89. ——*more water glideth by the mill*, &c.] A Scottish proverb:

"Mickle water goes by the miller when he sleeps."

STEEVENS.

91. ——*to steal a* shive,—] A *shive* is a *slice.* So, in the Tale of *Argentile and Curan*, in Warner's *Albion's England*, 1602:

"A *sheeve* of bread as browne as nut."

Demetrius is again indebted to a Scots proverb:

"It is safe taking a *shive* of a cut loaf."

STEEVENS.

97. —*struck a doe*,] Mr. Holt is willing to infer from this passage that *Titus Andronicus* was not only the work of Shakspere, but one of his earliest performances, because the stratagems of his former profession seem to have been yet fresh in his mind. I had made the same observation in *K. Henry VI.* before I had seen his; but when we consider how many phrases are borrowed from the sports of the field, which were more followed in our author's time, than any other amusement; I do not think there is much in either his remark or my own.—Let me add, that we have here Demetrius, the son of a queen, demanding of his brother prince if he has not often been reduced to practise the common artifices of a deer-stealer:—an absurdity right worthy of the rest of the piece.

STEEVENS.

106. *To* square *for this?*——] To *square* is to *quarrel.* So, in the *Midsummer Night's Dream:*

————they never meet,
But they do *square.*————

Again, in Drant's translation of Horace's *Art of Poetry*, 1567:

"Let

" Let them not sing 'twixt act and act,
" What *squareth* from the rest."

But to *square*, which in the last instance signifies to *differ*, is now used only in the very opposite sense, and means to *agree*. STEEVENS

117. *A speedier course* than *lingering languishment*] The old copy reads:

——————this *lingering*, &c.

which may mean, *this coy languishing dame*, this *piece of reluctant softness*. STEEVENS.

123. ——*by kind*——] That is, by *nature*, which is the old signification of *kind*. JOHNSON.

130. —file *our engines with advice*,] *i. e.* remove all impediments from our designs by advice. The allusion is to the operation of the file, which, by conferring smoothness, facilitates the motion of the wheels which compose an engine or piece of machinery. STEEVENS.

142. *Per Styga*, &c.] These scraps of Latin are, I believe, taken, though not exactly, from some of Seneca's tragedies. STEEVENS.

143. The division of this play into acts, which was first made by the editors in 1623, is improper. There is here an interval of action, and here the second act ought to have begun. JOHNSON.

——*the morn is bright and grey*,] *i. e.* bright and yet not red, which was a sign of storms and rain, but *grey*, which foretold fair weather. Yet the Oxford editor alters *grey* to *gay*. WARBURTON.

Surely

Surely the Oxford editor is in the right; unless we reason like the Witches in *Macbeth*, and say,

"Fair is foul, and foul is fair."

The old reading is justified by the following passage in Shakspere's *Venus and Adonis*:

"Mine eyes are *bright and grey*, and quick in turning."

Again, by another example in *The Old Wives Tale*, 1595:

"The day is clear, the welkin, *bright and grey*."

STEEVENS.

178. ——*for their unrest,*] *Unrest*, for *disquiet*, is a word frequently used by the old writers. So, in *The Spanish Tragedy*, 1605:

"Thus therefore will I rest me, in *unrest*."

Thus in *Eliosto Libidinoso*, an ancient novel, by John Hinde, 1606:

"For the ease of whose *unrest*,
"Thus his furie was exprest."

Again, in *An excellent pastoral Dittie*, by Shep. Tonie; published in *England's Helicon*, 1614:

"With lute in hand did paint out her *unrest*."

STEEVENS.

179. *That have their alms*, &c.] This is obscure. It seems to mean only, that they who are to come at this gold of the empress are to suffer by it. JOHNSON.

180. *My lovely Aaron, wherefore look'st thou sad?*] In the course of the following notes several examples of the savage genius of Ravenscroft, who altered this play in the reign of K. Charles II. are set down for the

the entertainment of the reader. The following is a specimen of his descriptive talents. Instead of the line with which this speech of Tamora begins, she is made to say:

The emperor, with *wine* and *luxury o'ercome*,
Is fallen *asleep*—in's *pendent couch* he's laid
That *hangs* in yonder grotto *rock'd* by winds,
Which rais'd by art do give it gentle motion:
And troops of slaves stand round with fans perfum'd,
Made of the feathers pluck'd from Indian birds,
And cool him into golden slumbers—
This time I chose to come to thee, my Moor.
My lovely Aaron, wherefore, &c.———

An emperor who has had too large a dose of love and wine, and in consequence of satiety in both, falls asleep on a bed which partakes of the nature of a sailor's hammock and a child's cradle, is a curiosity which only Ravenscroft could have ventured to describe on the stage. I hope I may be excused for transplanting a few of his flowers into the barren desart of our comments on this tragedy. STEEVENS.

185. ——*a* chequer'd *shadow*——] Milton has the same expression:

" ——many a maid
" Dancing in the *chequer'd* shade."

STEEVENS.

200. ——*though* Venus *govern your desires*,
Saturn *is dominator over mine*:] The meaning of this passage may be illustrated by the astronomical

description of *Saturn*, which *Venus* gives in Greene's *Planetomachia*, 1585. "The star of *Saturn* is especially *cooling*, and somewhat *drie*," &c.

Again, in the *Sea Voyage*, by Beaumont and Fletcher:

"———for your aspect
"You're much inclin'd to melancholy, and that
"Tells me the *sullen Saturn* had predominance
"At your nativity, a malignant planet!
"And if not qualified by a sweet conjunction
"Of a soft ruddy wench, born under Venus,
"It may prove fatal." COLLINS.

234. *Should* drive *upon thy new-transformed limbs.*] The author of the *Revisal* suspects that the poet wrote:

Should thrive *upon thy new transformed limbs*,

as the former is an expression that suggests no image to the fancy. But *drive*, I think, may stand, with this meaning: *the hounds should pass with impetuous haste*, &c. So, in Hamlet:

"*Pyrrhus at Priam* drives," &c.

i. e. flies with impetuosity at him. STEEVENS.

242. —*swarth Cimmerian*] *Swarth* is *black*. The Moor is called Cimmerian, from the affinity of blackness to darkness. JOHNSON.

256. —*noted long:*] He had yet been married but one night. JOHNSON.

266. *Here never shines the sun*, &c.] Mr. Rowe seems to have thought on this passage in his *Jane Shore*:

"This

" This is the house where the sun never dawns,
" The bird of night sits screaming o'er its roof,
" Grim spectres sweep along the horrid gloom,
" And nought is heard but wailings and lamentings." STEEVENS.

274. *Should straight fall mad, or else die suddenly.*] This is said in fabulous physiology, of those that hear the groan of the mandrake torn up. JOHNSON.

The same thought and almost the same expressions occur in *Romeo and Juliet.* STEEVENS.

296. *And with that* painted hope *she braves your mightiness,*] So, in that exquisite stanza which opens *Love in a Village:*

" *Hope,* thou nurse of young desire,
" Fairy promiser of joy,
" *Painted* vapour, glow-worm fire,
" Temperate sweet, that ne'er canst cloy."
HENLEY.

397. *A precious ring,*———] There is supposed to be a gem called a carbuncle, which emits not reflected but native light. Mr. Boyle believes the reality of its existence. JOHNSON.

So, in the *Gesta Romanorum,* history the sixth: "He farther beheld and saw a *carbuncle* in the hall that lighted all the house."

Again, in Lydgate's *Description of King Priam's Palace,* l. 2.

" And for most chefe all dirkeness to confound,
" A *carbuncle* was set as kyng of stones all,
" To recomforte and gladden all the hall.

" And it to enlumine in the black night
" With the freshness of his ruddy light."

Again, in the *Muse's Elysium*, by Drayton:

" Is that admired, mighty stone,
" The *carbuncle* that's named;
" Which from it such a flaming light
" And radiancy ejecteth,
" That in the very darkest night
" The eye to it directeth."

Chaucer, in the *Romaunt of the Rose*, attributes the same properties to the *carbuncle*:

" Soche light ysprang out of the stone."

STEEVENS.

489. *If I do dream, 'would all my wealth would make me!*] If this be a dream, I would give all my possessions to be delivered from it by waking.

JOHNSON.

ACT III.

Line 17. —*Two ancient urns,*] Oxford editor.—Vulg. *two ancient ruins.* JOHNSON.

67. ———*in thy father's* sight?] We should read *spight.* WARBURTON.

72. ——I'll *chop off my hands too*;] Perhaps we should read:

———or *chop off*, &c.

It

It is not easy to discover how Titus, when he had chopp'd off one of his hands, would have been able to have chopp'd off the other. STEEVENS.

91. *It was my* deer;——] The play upon *deer* and *dear* has been used by Waller, who calls a lady's girdle,

"The pale that held my lovely *deer*."

JOHNSON.

169. *Writing destruction on the enemies'* castle?] Thus all the editions. But Mr. Theobald, after ridiculing the sagacity of the former editors at the expence of a great deal of awkward mirth, corrects it to *casque*; and this, he says, he'll stand by: And the Oxford editor, taking his security, will stand by it too. But what a slippery ground is critical confidence! Nothing could bid fairer for a right conjecture; yet'tis all imaginary. A close helmet, which covered the whole head, was called a *castle*, and, I suppose, for that very reason. Don Quixote's barber, at least as good a critick as these editors, says (in Shelton's translation, 1612), "I know what is a helmet, and what a morrion, and what a close *castle*, and other things touching warfare." Lib. iv. cap. 18. And the original, *celada de encaxe*, has something of the same signification. Shakspere uses the word again in *Troilus and Cressida*:

"————and Diomede
"Stand fast, and wear a *castle* on thy head."

WARBURTON.

"Dr. Warburton's proof (says the author of the *Revisal*) rests wholly on two mistakes, one of a printer,

the other of his own. In Shelton's *Don Quixote* the word *close castle* is an error of the press for a *close casque*, which is the exact interpretation of the Spanish original, *celada de encaxe*; this Dr. Warburton must have seen, if he had understood Spanish as well as he pretends to do. For the primitive *caxa*, from whence the word, *encaxe*, is derived, signifies a *box*, or *coffer*; but never a *castle*. His other proof is taken from this passage in *Troilus and Cressida*:

" ——————and Diomede
" Stand fast, and wear a *castle* on thy *head*."

Wherein Troilus doth not advise Diomede to wear a helmet on his head, for that would be poor indeed, as he always wore one in battle; but to guard his head with the most impenetrable armour, to shut it up even in a *castle*, if it were possible, or else his sword should reach it.

After all this reasoning, however, it appears, that a *castle* did actually signify a *close helmet*. So, in Holinshed, Vol. II. p. 815: "——Then suddenlie with great noise of trumpets entered Sir Thomas Knevet in a *castell* of cole blacke, and over the *castell* was written, The dolorous *castell*, and so he and the earle of Essex, &c. ran their courses with the king," &c. STEEVENS.

282. *Lavinia, thou shalt be employed in these* things;] Thus the folio, 1623. The quarto 1611 thus:

And Lavinia thou shalt be employ'd in these *arms*. STEEVENS.

302. This scene, which does not contribute any thing to the action, yet seems to have the same author with the rest, is omitted in the quarto of 1611, but found in the folio of 1623. JOHNSON.

307. *And cannot* passionate, *&c.*] This obsolete verb is likewise found in Spenser:

" Great pleasure mix'd with pitiful regard,
" That godly king and queen did *passionate.*"

STEEVENS.

339. ——mesh'd *upon her cheeks*:] A very coarse allusion to brewing. STEEVENS.

346. ——*by still practice*——] By *constant* or *continual* practice. JOHNSON.

361. ——*a father and* mother?] *Mother* perhaps should be omitted, as the following lines speak only in the singular number, and Titus most probably confines his thoughts to the sufferings of a father.

STEEVENS.

363. *And buz* lamenting doings *in the air?*] *Sad doings* for any unfortunate event, is a common though not an elegant expression. STEEVENS.

ACT IV.

Line 14. ——*Tully's* oratory.] Thus the moderns. The old copies read—Tully's *oratour*; meaning perhaps, Tully *De oratore.* STEEVENS.

51. ———*how she* quotes *the leaves.*] To *quote* is to observe. See a note on *Hamlet,* act ii. sc. 2.

STEEVENS.

82. *Magne Regnator Deum,* &c. is the exclamation of *Hippolitus,* when *Phædra* discovers the secret of her incestuous passion in *Seneca*'s tragedy.

STEEVENS.

90. *And swear with me,—as with the woeful* feere,] *Feere* signifies a *companion,* and here metaphorically a *husband.* The proceeding of Brutus, which is alluded to, is described at length in our author's *Rape of Lucrece,* as putting an end to the lamentations of Collatinus and Lucretius, the husband and father of Lucretia. So, in *Sir Eglamour of Artoys,* sig. A 4.

" Christabell, your daughter free
" When shall she have a *fere?*" i. e. a husband.

TYRWHITT.

130. *Revenge* the *heavens*——] It should be:

Revenge, ye *heavens!*———

Ye was by the transcriber taken for y^e, the.

JOHNSON.

I believe

I believe the old reading is right, and signifies—*may the heavens revenge*, &c. STEEVENS.

I believe we should read

Revenge then *heavens*. TYRWHITT.

137. *Gramercy,*———] i. e. *grand merci*; *great thanks*. STEEVENS.

219. *I'll* broach *the tadpole*——] A *broach* is a *spit*. I'll *spit* the tadpole. JOHNSON.

So, in Heywood's *Rape of Lucrece*, 1630:

"I'll *broach* thee on my steel."

Again, in Greene's *Pleasant Discovery of the Cosenage of Colliers*, 1592: "—with that she caught a *spit* in her hand, and swore if he offered to stirre she should therewith *broach* him." COLLINS.

253. ———*another* leer:] *Leer* is complexion, or hue. STEEVENS.

278. *Two may keep counsel, when the third's away*:] This proverb is introduced likewise in *Romeo and Juliet*. STEEVENS.

289. *Go pack with him,*——] *Pack* here seems to have the meaning of *make a bargain*. Or it may mean, as in the phrase of modern gamesters, to act collusively.

And mighty dukes pack knaves for half a crown.

POPE.

To *pack* is to contrive insidiously. So, in *King Lear*:

"———snuffs and *packings* of the dukes."

STEEVENS.

To PACK *a jury*, is an expression still used; though the practice, I trust, is itself obselete. HENLEY.

362. *Yet wrung with wrongs,——*] To *wring* a horse is to press or strain his back. JOHNSON.

370. *To Saturn, and to* Cœlus;——] The quarto and folio read:——to *Caius*. Mr. Rowe first substituted *Cœlus* in its room. STEEVENS.

375. ——*shoot all your shafts into the court:*] In the ancient ballad of *Titus Andronicus's Complaint*, is the following passage:

"Then past reliefe I upp and downe did goe,
"And with my tears wrote in the dust my woe:
"*I shot my arrowes towards heaven hie,*
"And for revenge to hell did often crye."

On this Dr. Percy has the following observation: "If the ballad was written before the play, I should suppose this to be only a metaphorical expression, taken from the Psalms: "*They shoot out their arrows, even bitter words*, Ps. lxiv. 3." *Reliques of ancient English Poetry*, Vol. I. p. 228. third edit. STEEVENS.

379. —*I* am *a mile beyond the moon*;] The folio 1623 and 1632, read:

——*I* aym *a mile beyond the moon.*

To "cast beyond the moon," is an expression used in Hinde's *Eliosto Libidinoso*, 1606. Again, in *Mother Bombie*, 1594: "Risio hath gone beyond himself in *casting beyond* the moon."

Again, in *A Woman kill'd with kindness*, 1617:

"——I talk of things impossible,
"And *cast beyond the moon.*" STEEVENS.

405. ——*the tribunal plebs,*——] I suppose the Clown means to say, *Plebeian tribune*, i. e. tribune of the

the people; for none could fill this office but such as were descended from *Plebeian* ancestors. STEEVENS.

445. ——*his* wreaks,] *i. e.* his *revenges.* STEEVENS.

524. ——honey-stalks *to sheep*;] *Honey-stalks* are clover-flowers, which contain a sweet juice. It is common for cattle to over-charge themselves with clover and die. JOHNSON.

545. —*successfully*—] The old copies read:—*successantly.* STEEVENS.

ACT V.

Line 21. *To gaze upon a ruinous monastery*;] Shakspere has so perpetually offended against chronology in all his plays, that no very conclusive argument can be deduced from the particular absurdity of these anachronisms, relative to the authenticity of *Titus Andronicus*. And yet the *ruined monastery*, the *Popish tricks*, &c. that Aaron talks of, and especially the French salutation from the mouth of Titus, are altogether so very much out of place, that I cannot persuade myself even our hasty poet could have been guilty of their insertion, or would have permitted them to remain, had he corrected the performance for another. STEEVENS.

80. —*his* bauble—] See a note on *All's Well that ends Well*, act iv. STEEVENS.

100. *That* codding *spirit*——] *i. e.* that love of *bed-sports*. *Cod* is a word still used in Yorkshire for a *pillow*. See Lloyd's catalogue of local words at the ends of Ray's *Proverbs*. COLLINS.

103. *As true a dog as ever fought at head.*—] An allusion to bull-dogs, whose generosity and courage are always shown by meeting the bull in front, and seizing his nose. JOHNSON.

So in a collection of Epigrams by J. D. and C. M. printed at Middleburgh, no date :

" ——amongst the dogs and beares he goes;
" Where, while he skipping cries—*To head, to head*," &c. STEEVENS.

146. *Bring down the devil*;—] It appears, from these words, that the audience were entertained with part of the apparatus of an execution, and that Aaron was mounted on a ladder, as ready to be turned off. STEEVENS.

225. *So thou destroy* Rapine *and Murder there.*] I do not know of any instance that can be brought to prove that *rape* and *rapine* were ever used as synonymous terms. The word *rapine* has always been employed for a *less fatal kind of plunder*, and means the violent act of deprivation of any good, the honour here alluded to being always excepted. I have indeed since discovered that Gower, *De Confessione Amantis*, lib. v. fol. 116, b. uses *ravine* in the same sense :

" For

"For if thou be of suche covine,
"To get of love by *ravyne*
"Thy lust," &c. STEEVENS.

355. *And of the paste a* coffin——] A *coffin* is the term of art for the cavity of a raised pye. JOHNSON.

391. —break *the parle*;] That is, *begin* the parley. We yet say, he *breaks* his mind.
JOHNSON.

434. *Eating the flesh that she herself hath bred.*] The additions made by Ravenscroft to this scene, are so much of a piece with it, that I cannot resist the temptation of shewing the reader how he continues the speech before us:

"Thus cramm'd, thou'rt bravely fatten'd up
for hell,
"And thus to Pluto I do serve thee up:"
[*Stabs the empress.*

And then—"*A curtain drawn discovers the heads and hands of Demetrius and Chiron hanging up agasint the wall; their bodies in chairs in bloody linen.*"
STEEVENS.

445. *Goth.*] This speech and the next, in the quarto 1611, are given to a *Roman lord*. In the folio they both belong to the Goth. I know not why they are separated. I believe the whole belongs to *Marcus*; who, when Lucius has gone through such a part of the narrative as concerns his own exile, claims his turn to speak again, and recommend Lucius to the empire.
STEEVENS.

519. *Thanks, gentle Romans;*—] It should seem from the beginning of this speech of Lucius, that the first and last lines of the preceding one ought to be given to the concourse of Romans who are supposed to be present.

STEEVENS.

THE END.

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